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THE NAZI SPEAKERS' COMPLAINTS

Ross Scanlan

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I

OVER the years, in all stages of Nazi history, the official speakers of the Movement suffered an amazing number and variety of indignities at the hands of the Party's own local leaders. Some of their experiences were merely ludicrous, but others raise more serious questions about party morale and discipline. Laughable and serious alike, the speakers' complaints, published in party journals, especially in the great days of Hitlerism from 1933 to 1941, form an interesting commentary on regimentation as it actually worked out. At least in the case of the Nazis, the actual facts stand in sharp contrast to the terrifying image of coordination and efficiency we find in such novels as George Orwell's *1984*.

The Nazi speaker organization, officially called *"Rednerwesen der NSDAP,"* provides a unique test case for regimentation. First, this organization concretely embodied a major Hitler thesis that the spoken word at public meetings furnished the most effective channel of communication from the rulers to the people. As those who have read *Mein Kampf* know, Hitler repeated that theme over and over. He declared public meetings to be "the only way to exert a truly effective, because personal, influence on large sections of the people. . . ." He stated that "the power which has always started the greatest religious and political avalanches in history rolling has from time immemorial been the magic power of the spoken word, and that alone." Reviewing his stormy relations with his early colleagues in the German Workers' Party, he recalled that "there were violent arguments in which I upheld the view that a city of seven hundred thousand inhabitants [Munich] could stand not one meeting every two weeks, but ten every week."[1]

What is more important, he held the same view after the Party came into power in 1933. Now all the media of mass communication—press, radio, and film—were in his hands as well as the coercive police powers of the State. Yet, the official speaker system was greatly

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[1] The quotations from *Mein Kampf* are taken from the translation by Ralph Manheim (Boston, 1943), pp. 106-7, 358. All other translations in this paper are mine.

expanded and the number of meetings increased. Even against growing difficulties in the last years of the war the speaker system struggled to continue operations because the Fuehrer wished it.

A second reason why we may regard the operations of the speaker system as a particularly significant test of coordination and discipline lies in the Nazi pretensions to regimentation. One of the most prominent Nazi watchwords was *"Gleichschaltung!" "Gleich,"* of course, means "alike" or "uniform" and "immediate." *"Schaltung"* signifies "command" or "rule," but in the field of electricity it means "connection." We can see why this word appealed to the Nazis. It carried all the connotations of supreme centralized command, instant, uniform obedience of subordinate units, and perfect synchronization of effort among the units in carrying out orders.

Clearly, with these principles in mind, the local leaders of the Party should have received the travelling speakers with great respect and with uniformly efficient arrangements. But we now have the speakers' own testimony that this was far from being the fact. Since the collapse of the Third Reich in 1945 a considerable quantity of Nazi literature, much of it formerly restricted, has found its way into the libraries of western countries. One such item was an apparently highly confidential journal called *Der Hoheitsträger.* What it was, and for whom it was intended, are best described by certain portions of a detached memorandum sheet that was included in each copy:

FOR RECEIVERS OF THE "HOHEITSTRÄGER"

1. The *"Hoheitsträger"* is the confidential leadership organ [*Führerorgan*] of the Reich's Organization Director and is distributed only to a very selective list of readers determined by Reich's Leader, Dr. Ley. Exceptions are not permitted. Distribution is without cost.

2. The "HT." [*Hoheitsträger*] is circulated by headquarters of the Department for Instruction through Correspondence [*Amt fur Schulungsbriefe, Hauptstelle*] . . . to the offices of the Gau Leaders. These offices, in turn, are fully responsible for preserving the confidential nature of the work in transmitting the publication to individual districts of the Gau.

. . . . . .

4. The "HT." must be kept under lock and key when it is not being used by persons on accredited subscriber lists. Even members of organizations affiliated with the Party are not, as such, to have access to the publication. For the same reason, copies must not be left exposed on tables or in unlocked drawers at party headquarters.

5. It must be left to the sound political instinct of each comrade on the subscriber list whether, and in what form, he may make the informative reports of the "HT." available orally to his closest political associates, to superior officers in various other fields of party activity in which he may be engaged, and—in very rare cases—to generally dependable party members. In all such cases, however, he must withhold the source of his information. The primary purpose of "HT." is that local political leaders of the party shall have more knowledge than the ordinary rank and file or the public at large.

6. The "HT." remains the property of the *Hauptschulungsamt der NSDAP.* Even after distribution it does not belong to those who have received it. If a political leader is severed from his office, he must surrender all copies he has received to date, so that they are available to his successor. Exceptions to this rule are not permitted.

Behind this mumbo jumbo the party management had two very practical purposes. First, the new journal was one more way of fostering a flattering sense of belonging to the elite. The title, *"Hoheitsträger,"* had already been applied

to the political leaders themselves, from the Fuehrer down through the *"Gauleiter"* or provincial leaders, the *"Kreisleiter"* or county leaders, the *"Ortsgruppenführer,"* town or precinct leaders, to the so-called "block" and "cell" leaders. *"Hoheitsträger"* literally means "bearers of majesty." Thus, within the Party there was a super-elite apparatus. The new journal, begun in October, 1937, was exclusively for the members of this corps, so that, as point 5 above states, they would have inside information lacking to their colleagues in other divisions. If any further proof of the flattering intention of *Der Hoheitsträger* were needed, it could be found in the physical make-up of the publication. For a periodical that was supposed to be kept in locked drawers, it used extraordinarily fine paper, costly margins and leading, technically excellent type and illustrations. It was conspicuously the kind of thing a proud publisher would like to have displayed as widely as possible.

Much of the material published in *Der Hoheitsträger* was harmless; much of it was simply propaganda for the Party. But there was another purpose behind the publication that might have justified some of the emphasis on secrecy. A totalitarian organization has a problem of self-criticism. It needs a place where it can deal with those violations of party discipline that are not flagrant enough for the party courts and explicit punishment. If the "receivers" followed the instructions for secrecy, *Der Hoheitsträger* would provide a channel for internal party criticism.

Internal criticism was especially important in the case of local party leaders. We need to remember that, although the Party was designed to be the responsive instrument of a single dictator, each subordinate political leader enjoyed a considerable measure of autonomy and sovereignty in his own geographical area. He and his lieutenants would receive a general directive from national headquarters: perhaps there was to be a special propaganda campaign in connection with a Reichstag election, a referendum, party recruiting, winter relief work, and the like. But it was often left to the local leader to work out the pattern of performance of party units within his jurisdiction.

No one knew this pyramiding system of petty dictators better than the traveling speakers, and, to judge from their frequent outcries, no one had more cause to regret it. All too often they found no respect for themselves as the Fuehrer's first choice in propagandists and certainly no *"Gleichschaltung"* or uniform promptness and efficiency. They sent back numerous reports of bungling, indifference, hostility, and unorthodox local innovations.

Actually, the speakers' complaints began to appear in other party publications long before the first issue of *Der Hoheitsträger*. In 1933, after Hitler had come into power, Dr. Goebbels used *The National Socialist Letters* to take notice of his speakers' tribulations. He wrote a set of mock instructions on the care and handling of speakers. Behind his obvious sarcasm and exaggeration there must have been the solid reality of a widespread and serious problem.

Here is what the Doctor had to say to local party officials in 1933:

WHEN A SPEAKER VISITS YOU!

Right from the start you must try to make clear to the speaker, who as a rule is just a babbler and a lazy dog [*Drückeberger*], that the smaller the place, the greater the speaker must be. Also, never fail to indicate that your town is in need of the National Socialist doctrine; observations like that give

the speaker such a helpful and exact insight into the task he should perform.

When the speaker arrives, you make it a point of honor to be late getting down to the railroad station to meet him. Punctuality is a *bourgeois* virtue. After a tiring journey the speaker loves nothing better than to spend fifteen minutes or half an hour relaxing in the station.

If you don't come to get him at all, don't worry. If necessary, he can get your address from a policeman.

The minute you come face to face with the speaker overwhelm him with plans and advice. Speakers have stable natures. Peace and relaxation, for them, are empty, meaningless concepts.

Never forget to relate to the speaker in great detail just why your local treasurer, Mayer, is a jerk [*"Schubiak"*—South German slang] and propaganda-director Stroh is a *"Schweinehund."* That will boost your own prestige and give the speaker a sharp insight into the local conditions of our Movement.

Eating is materialistic, at least for speakers. Therefore, make sure you have been fed before he arrives.

Get to the auditorium at least half an hour before the meeting. Make every person whose attention you can possibly attract aware that your companion is the speaker of the evening. The speaker loves to be gawked at as some extraordinary phenomenon [*Meerwunder*].

Put off until the very last minute the question of who is to sit at the head table [*am Bozentisch*]. Then, above all, select comrades who apparently aren't present at the time. The search for them and the ensuing argument on the platform elevates the cordial tone of the evening.

Only after the meeting has started, see to it that one of the comrades procures the handbell [*Klingel*—used in place of a gavel]. By this means it is sure to be there for the close of the meeting anyway.

If the bell is already there, see that the clapper is loose. Invariably it will fall out when the bell is rung. We must have some fun.

The larger the assembly, the smaller the bell. In a noisy session a merry little tinkle is adroit and flattering.

Let your introductory speech be long, certainly not under twenty minutes. Talk in a high-flown way and praise the speaker to the skies. That puts him in the right light before the audience. If you get stuck in the middle of your introduction, go cheerfully and confidently back to the beginning and start over. We have plenty of time.

Once the speaker begins, you can take a break. Settle back in your chair, light up a cigarette, and blow smoke in the speaker's face. Even if he is a non-smoker, what can he do about it?

Nothing entertains a crowd so much as when you, with a lighted cigarette in your upraised hand, request the audience to refrain from smoking out of consideration for the speaker. If you get bored with things during the talk, then summon the treasurer to you and go over the evening's accounts. Right there count out the money for the speaker's traveling expenses, preferably in five- and ten-pfennig pieces, and pile it on the table where everyone in the house can see it. This way you advertise the fact that you are a business-like fellow.

When the speaker is finally through, you get up and give your second speech of the evening. Repeat in great detail everything the speaker has said. Right here you have your best opportunity to practice public speaking. Take at least half an hour. The listeners will find a way to show their appreciation.

Now comes the discussion period. It is time for you to get really busy with interruptions and objections, even if the conduct of the meeting seems to suffer a little.

Nothing succeeds like success [*Besser ist besser*]: the speaker is usually a stupid fellow who doesn't know how to finish things off. You try to help him with your interruptions.

When he has said his very last word, you take the floor again for some extended remarks. It doesn't do any harm that most of what you say now is lost in the noise and confusion of a disbanding meeting. You can console yourself with the thought that you have discharged every last bit of your duty.

Then comes the little post-meeting celebration. All the comrades assemble

at a convenient restaurant or café. The speaker, of course, is there, and he would like nothing better than to go on talking to you for an hour or more, especially if he has speaking engagements the next day. His vocal machinery is made of metal. This way he doesn't get out of practice.

Late at night we take our leave of each other in good old German style, after a few rounds of highly sociable drinks. If the speaker has to leave town early the next morning, then it goes without saying that you have carefully provided living quarters for him away out in the suburbs. Since there are no street cars or buses running so late at night or so early the next morning, he will have to walk both ways. The fresh air will do him good, and he can sleep tomorrow on the train. Now, right here, be on your toes, my friend; otherwise, you may have to escort him to his quarters. Actually, he can find the way for himself. You have only to explain it very clearly to him.

He will spend the rest of the night chatting with his eager and amiable hosts. Early the next morning he will use his native intelligence to find his way through the darkness to the railroad station.

But you, labors ended, will sleep the sleep of the just. Heaven will bless your indefatigable work for *Volk, Freiheit, und Vaterland.*

It must have taken a knowledge of rather widespread mismanagement to produce this tongue-lashing, but we may wonder how much it did to improve matters, for after five years more of party discipline and *"Gleichschaltung," Der Hoheitsträger* published it again. And much more along with it. One might say that the main offenses to which Dr. Goebbels pointed were laziness, stupidity, and even misguided enthusiasm, and it is true that these were chronic complaints of speakers.

But the trouble went farther than that. The speakers were not being given the respect and prestige that the high-level philosophy of party operations called for. The local political leaders and the local propaganda managers did not seem, universally, to understand this philosophy even though it came from the Fuehrer himself, or if they understood it, they seemed to think it no longer applied or did not apply particularly to their area. After 1933 many of them clearly regarded the party speaker as a kind of hang-over of party tactics from the Weimar days. Now it was all right to hold business meetings and social affairs, or to gather people together to listen to Hitler or one of the national party figures on the radio. But the persistent, even expanding, use of unknown speakers and small local meetings met with resistance. There seems to have been a widespread belief that party headquarters, by its insistence on this policy, was simply trying to build up a memorial tradition from the old days, to create out of the "unknown" speaker and the little local meeting institutions of some ceremonial value but little practical function.

Der Hoheitsträger contains frank appeals to local officials to think more highly of the speaker:

> I have often thought that we speakers and the local political leaders do not understand each other well enough. You leaders only see us when we are standing up there on the platform, you hear us speak, you let us go on our way; then comes your verdict: "A good man," or "Well, not so bad," or "I've heard better."
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> Perhaps I ought to tell you something about the development and the experiences of a speaker. If not in every case, at least in the majority, the following things are true of speakers:
>
> We are not all masters of oratory sent down from Heaven, but through years of revolution we have gradually learned to put our inner convictions into words. We began this training as hecklers in hostile meetings where peo-

ple tried to distort what we said. Soon we came to see that heckling can break up meetings but does not win followers. We took our remarks out into the streets. In front of billboards and pillars at election time impromptu debating groups formed, where, in a highly emotional exchange with Marxist agitators, we were able to persuade many bystanders to attend our scheduled meetings. Unfortunately, various assault-units, armed with rubber billies, generally brought these debates to an inglorious end.

This practical school of speech carried us to the point where we became skillful "discussion-speakers" at the meetings of opposition parties.

The expansion of the National Socialist Movement created the need for a greater number of speakers, and so the erstwhile hecklers, street-orators, and discussion-speakers were sent out on speaking assignments even to the most remote villages. Who, today, knows anything of the tremendous difficulties and hardships of this work as it was then? In the hottest or coldest weather, in rain and storm, we often had to travel for hours, sometimes on foot or on an ancient motorcycle to reach the meeting. How many speakers in those days seriously impaired their health and even now bear the consequences!

. . . . . .

The revolution is over, and no small part of the victory has come through the unselfish service of our speakers. When we travel on our duties today, we find no open antagonists at our meetings. Transportation problems are fewer, and everything ought to run like clockwork.

Not on your life! [*Weit gefehlt!*] Today there is a new set of difficulties with which the speaker must cope. In the old days audiences consisted mainly of people with active political interests; today we must politically educate the whole people. In plain German, "*Politik*" means active concern with public affairs, or as we National Socialists say: "'*Politik*' is public service."

We must convert the half-hearted, the perpetual bystanders, the resentful; and one cannot inspire such people in a smoky tavern or an unheated gymnasium. Even the physical aspects of a meeting must be stimulating, must arouse a psychological readiness without which a speaker cannot achieve genuine contact with his listeners; and here many meetings fall short.

. . . . . .

Yes, we speakers have had our bad days and have felt dissatisfied with ourselves, but how often that was due to things we had no control over but which kept us from giving a full display of our ability. Every meeting gets the speaker it deserves.

And thus, my dear political leaders, I think we now know and understand each other better. Don't take offense at the examples I have given you, for, no doubt, they do not apply to you personally. We speakers want to be fair-minded, and so we must admit that we have witnessed many inspiring meetings and will experience more of them if both you and we do our jobs. But the few bad meetings, you see, weigh heavily upon us and cause us great concern when we encounter them in our travels today. That's what these few bad meetings come to. Shouldn't we both, as good comrades, take care that in the future all meetings are good? Then—your hand on it!

These themes were part of a constantly reiterated propaganda to raise the speaker's standing among his comrades in other divisions of the Party. The speaker had often risked health and life itself in service to the Party; now he faced a different but a very important task of converting the whole German people to the Party's philosophy. To this was added another theme: not everyone could be a speaker, even if he submitted himself to special training.

The numerous private speech-training schools, lying outside direct party jurisdiction, often bid in their advertising for pupils who wished to enter the official Nazi speaker organization. The practice infuriated Dr. Goebbels.

Speakers' schools—that is as if one tried to teach swimming on the pavement. In the water, it is another matter. One has to be thrown into the water, without a life-line, to prove that he is a swimmer.

The young speaker must be tried out in a party meeting, for only there can he learn whether he is suited for this calling. All that can be taught is the acquisition and understanding of content.

The speaker was to be regarded as one who, having been thrown often in exceptionally turbulent water, had demonstrated an equally exceptional ability to stay afloat and navigate. Obviously, he was no ordinary person, and his special endowment became one more reason for treating him with great respect. Now that the storms of the *"Kampfzeit"*—the Weimar days—were over, he should be surrounded by the most favorable conditions. To set the stage properly was the function of the local leaders and their lieutenants.

They often set it very badly, failing to choose a good location, to insure proper heating and ventilation, to provide a chairman who knew how to conduct a meeting and introduce the speaker, to furnish good music, to warn the speaker of special local conditions, problems, and events he should know about, to stress in the form of the meeting the Nazi version of equality and fraternity, and to guard against distractions that would tear down the effect built up by the speaker; and also they failed to conduct the necessary financial transactions in a discreet manner. These are a few of the commoner complaints the speakers made after their travels.

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Thanks to *Der Hoheitsträger*, we may now look inside the Nazi meeting and see things as the often disgruntled speaker saw them. Here are some descriptions in the speakers' own words:

A meeting is about to take place at the village inn. The room is insufficiently heated. The people press as closely as possible to the stove which stands way at the back of the room. The left side of the room is packed with garden benches piled one on top of the other. Against the front wall (directly behind the speaker's table!) stands a filthy old stable ladder. On a totally ill-tuned piano an even more tuneless musician plays the entrance-march of the flags. To top it all off the room is lavishly decorated with bock beer posters.

A well-appointed room but icy cold. Before the meeting starts the people stamp their feet to keep them warm. The local teacher has rounded up all the little pupils for this late evening event. Freezing, they stand around in their thin little clothes and sing: "Brittle bones shake." [*Es zittern die morschen Knochen*]. I shook too.

Or take the case of village Y where the local managers meant so well by the speaker that, while most of the audience nearly froze to death, a great iron stove in his immediate vicinity effectively gassed and roasted him with its infernal fumes and heat.

In the winter of 1937, meeting in L——, about ten degrees below zero. At the railroad station in R——, I was not met with a closed car as I had requested, but with a motorcycle and side car; the return trip was the same. During my talk I grew warm, even overheated. The result: a very bad cold and severe hoarseness. Another case: German Labor Front meeting in the winter of 1937-38. The journey to and from the railroad station was made on the jump-seat of a motorcycle.

In district Ka——, February, 1938, the auditorium packed to the last place. Before I began to speak I made sure that the windows and doors directly behind me were tightly closed. I spoke from the floor level of the auditorium in front of the platform. After about half an hour I was aware of a nasty draft from behind. Although exasperated, I forebore to demand that the window that had been opened without

my knowledge be closed again. The consequence: a week in bed, my business at a standstill, cancellation of other scheduled meetings.

That the local party organization does not always treat the visiting speaker in the way of true comrades happens only rarely, but it still does happen. In a small country town, where the only public transportation was a branch bus line, the meeting ended at a quarter past ten. The speaker's bus did not leave until ten minutes of one. A large number of comrades, who had to get up at five in the morning, promptly went home. Five party members, including the local political leader, remained. To help the speaker pass the time? No, indeed; they had scheduled their regular social evening for this time. At twelve o'clock they finished their card game, because they, too, had to get up early, and left the speaker alone with the proprietor of the inn. But the speaker did not get home until two o'clock, and he had to rise next morning at six. It is a responsibility of the political leader to see that his propaganda director exercises a sympathetic understanding of the speaker and his task.

This is a tiny sampling of complaints that fill the pages of party journals year after year through the palmiest days of Nazi control. It suggests that the greatest number of troubles may have occurred in rural areas. Quite possibly the simple and sometimes stolid country people did not take to the pretensions of Nazi operations as enthusiastically as did some of the city dwellers. Another report is a case in point:

After four hours of train travel and half an hour by car, the speaker arrived at a remote village, the seat of a very small political unit. It was not hard to find the meeting place, and there was still half an hour before the meeting was to begin. At the bar of the local inn a few men were standing around drinking schnapps. The speaker saluted—"Heil Hitler!" Scarcely any answer greeted him. The speaker asked about the local political leader. "Oh, he'll be along soon," the innkeeper said. Nothing to do but wait. Outside it stormed and rained. The time for the meeting drew near; a few people arrived; then a few more and with them the political leader. An introduction, a frosty greeting, and then the instruction "We'll use one of the rooms here." There was no auditorium.

The meeting began. Salutation to the Fuehrer. "The speaker has the floor."

"What have I done to the local leader?" the speaker wondered. "Why this treatment?" He found no explanation. His talk began. It lasted one hour and a half. Everyone listened attentively enough. Then the final note—"Sieg Heil!"

The meeting was over; the listeners quietly left the room. The atmosphere was so cramped and stifling that the speaker would gladly have flown out through the window. But no—he was resolved to stay around and solve the mystery. Ten or twenty people remained. "Will you drink a glass of beer or have some of our fine beef?" Suddenly the leader shook the speaker's hand and said, "Anyway, it was a very fine talk." And then the questions began to come, ten at a time. "Why this government regulation?" "Why was such and such a thing this way or that?" "Who was . . . ?"

The speaker answered—one hour, two hours—until midnight reduced the number of his listeners. "Are you coming again soon?" This question was asked repeatedly. The local leader declared, "It's a good thing when a speaker comes. We thought we didn't need one. What could a speaker from the city tell us?"

"It's a great thing to be a party speaker," thought the speaker and went on his way through the stormy night. He found no sleep; his thoughts stayed with the plain-spoken country people.

But troubles were by no means confined to remote little villages. Even in larger centers of population party discipline and efficiency frequently stumbled:

In a district of three thousand inhabitants the visiting speaker asked the political leader, "What is specially noteworthy in this area; what is the general political condition here?" The leader gave his opinion that there was nothing particularly significant. When the speaker talked to the audience about the fellowship of the people [*Volksgemeinschaft*] and comradeship, a sharp reaction ran through the audience. Some laughed scornfully; others exchanged ironical glances.

Later I discovered that the district leader could not get along with his propaganda director and also lived in a state of hostility with the local SA leadership. All this was well known to the people in that area and generally frowned on.

Certainly it is a painful occasion when one has to report disunity in the district organization, but such things should never be kept from the visiting speaker if his speech is to have the right effect.

In a large and bustling health resort the speaker was looking for the meeting place. At the sanatorium there was a billboard. Yes, a great many notices were posted there: a concert; many excursions and sight-seeing trips; advertisements in profusion. But no announcement of the National Socialist German Workers Party Meeting.

Just a moment—here comes a large group of people! "Does the NSDAP meeting take place here?" No, in this beautiful bright room the Red Cross is meeting.

After questioning many people here and there, the speaker finally located his meeting. It was in the gymnasium, a one-purpose structure with very little light, austere, plain benches with no backs,—no *décor.*

The speaker could scarcely believe it, and after the meeting he had this to say to the local leader: "In a health resort, just as in any other place, the Party has top priority, first claim to the most favorable dates, the most attractive places, everything that conduces to a feeling of solidarity and unity. The Party can never accept a place of secondary importance."

According to philosophy derived from Hitler and Goebbels, constantly reiterated by lesser lights in the propaganda system, and established as the creed of every speaker, there were no routine meetings among those open to the public. Every meeting, however small, was to be an exercise in engineering a mood of exaltation. The entrance march of the flags, the songs, the decorations, and the uniforms, were all meant to dazzle the people. Small wonder, then, that the speakers, who were to be the center of this calculated psychological attack, suffered frayed nerves from local blunders and mishaps.

The musical items on the program, for example, sometimes stirred lively emotions but not always the desired ones, at least not with the speakers:

In an otherwise smoothly running evening the singing section of the local veterans' organization felt itself obliged to contribute something to the occasion. With much more volume than beauty they rendered the song "Hussar Love." . . . . the speaker wondered how he stood it in town X when, before and after his talk, a horrible, thundering band from the local fire department assaulted his ears with an avalanche of noise and no beauty.

Perhaps what infuriated the speakers as much as anything was the failure of local managers to guard the meeting against needless distractions:

I spoke at a meeting in Eichsfeld. It was well attended, and people were listening attentively. Suddenly there was a disturbance in the middle of the room, movement and giggling among some young girls. All heads turned around. I talked and talked in desperation but without any common bond with the audience. At last, I had re-established a feeling of contact with them. Suddenly, over on the right the same foolishness broke out again.

Any further speaking seemed useless. My patience was almost gone. Only by a mighty effort could I concentrate. In

the last half-hour I was able to capture my audience once more and make a success of the meeting. When it was over, I asked the chairman what had happened.

Answer: "Oh, that was nothing. The house cat, Moritz, came in at the back door, and they booted him out. Later, he came back in again through a side door."

One of the special joys of a speaker is to have something going on in the next room. Let's say, for example, a fairly alcoholic "club night." Once it happened that just as I reached the climax of my talk, when everyone was very attentive, a wedding party started a musical procession through the house. The meeting never recovered from that unforeseen event. Time, effort, money, the whole enterprise was wasted. Is that necessary?

A full chapter by itself might be written on the subject of the discipline of youth in our meetings. In recent public meetings I have been forced to expel some twenty-year-olds because they were unable to curb their youthful impulses. Apparently these young people confused our meetings with the choir loft of a church [sic].

These incidents of stray cats, amorous couples, wedding parties, and club nights have no significance except as intrusions upon the public displays of an organization that prided itself, to the point of fanaticism, on maintaining its dignity before the people and demonstrating the discipline and efficiency of its members. Especially in meetings. Nazi experts went so far as to say that the party meeting was replacing the church service as a source of inspiration and guidance to the people. However small, the meeting was supposed to be an uplifting experience. The district organization that failed to take precautions against distractions like these betrayed a sacred trust.

But the speakers' problems did not end with instances of involuntary mismanagement. The complaints also show that after January, 1933, a great many "*Hoheitsträger*" did not believe in continuing the speaker-meeting policy, did not act in accordance with it, and often introduced innovations of their own. These trends were among the unwanted fruits of national victory.

Some of the local leaders apparently questioned the basic idea of keeping up intensive propaganda. They thought it was no longer needed, since in a few months all effective opposition was destroyed and all the agencies of police and government, together with any new ones they might devise, were in the Party's hands. Now the State would simply have to give orders and punish those who failed to obey them. In any case, the Party, as such, no longer had responsibility for getting the public in line.

A second and perhaps more perspicacious kind of leader accepted the continuing need for vigorous propaganda activity. Possibly he saw, as Hitler and Goebbels clearly did, that modern despotism rules by an equal blend of propaganda and terror. But to this kind of leader there was no longer any need for "waves of meetings" [*Versammlungswelle*], and the "unknown" party speakers no longer had the same function or justification as in the Weimer days. Now the Party had all the wealth and resources of the State, all the channels of communication through press, radio, and film. It could bring the top men of the Movement right into the ordinary man's home. No need for him to turn out every week in all kinds of weather to hear some party hack serving up a cold rehash of official thought.

Still another group was willing to continue the local meetings for the public but wanted to change the format. Even for propaganda purposes they would put more stress on entertainment,

to show, for example, what the Party was doing in its "Strength-through-Joy" movement, or to capitalize on the beer festivals, or just to stage a kind of political cabaret. To such leaders the party speaker no longer had an important function. In their minds his office had become obsolete. The clear determination of the Reich's Propaganda Department to keep the speaker in the front rank of operations was, to them, a mistake, and many of them did all they could to ignore it.

These tactical deviations persisted from 1933 until the final stresses and strains of war wiped out normal party operations altogether. Dr. Goebbels' journal for political leaders, *Unser Wille und Weg*, which ran from 1931 to 1941, as well as Dr. Ley's journal, *Der Hoheitsträger*, called repeated attention to these heresies, as the following passages, taken mostly from Goebbels' publication, will show.

From *Unser Wille und Weg*, October, 1934:

Anyone today who thinks that, because we have the power of the State, the propagandists of the Movement need no longer carry on their work shows a complete failure to understand the nature and requirements of modern propaganda and public enlightenment. Right now, in the Party itself, one frequently comes upon a comrade, sometimes a political leader, who holds such views. In their opinion propaganda is now not so much the work of the Party as of the State, since the State can make use of greater propaganda channels, such as radio, press, film, and the like. From this we are asked to believe that it would be better to broadcast a speech over the radio than to deliver it in a mass meeting even where a thousand or perhaps ten thousand people attend. Or we are asked: of what use are even the largest mass meetings today when the government has the power to tell the entire people whatever it desires through compulsory edition or suitable notices in the press.

We must oppose any such point of view. History has shown us and our one-time opponents what happens to a movement that relies exclusively on these channels. In the years of our struggle the Party's enemies employed almost the entire press, radio, and film against us. On the other side stood the National Socialist Movement, with none of these weapons, with only the spoken word, i.e., its party speakers, to defend it. But in a fourteen-year struggle the Movement was able to lay its enemies low in spite of their collective strength and powerful resources. Here alone is sufficient proof that such resources are not definitive weapons.

. . . . . .

In the fourteen years of our struggle we National Socialists went directly to the people; we sought them out and stood among them; we forged a living link with the people. The leadership of our party did not encase itself in secret conferences and consultations but, starting with the Fuehrer and going down the scale to the smallest party official, each of us endeavored to take his place among the people, since only that way could each learn of the cares and wants and desires of the people.

. . . . . .

In the same way, it is a mistake to hold the opinion, so frequently expressed today, that mass meetings are not necessary, or, what is worse, that meetings in general are no longer effective, and that the public now avoids them. Comrade Dr. Goebbels completely rejected this point of view with the statement that wherever the people show a reluctance to attend our meetings, the fault lies not with the people but with party officials who are not capable of creating good meetings.

. . . . . .

When we prepare and conduct our meetings with the same fanatical industry, with the same zeal, and the same intensity that we put into this work during the revolution in order to bring the public into our meeting places, then we shall no longer complain of poor attendance or public indifference.

. . . . . .

Under no circumstances, especially in the thousands of little, often very little, meetings, should the speaker believe that he no longer has to work at his speech as he did in the revolutionary days, or that it is all right if he talks for an hour or so on a cold and meaningless plan and then lets the audience go.

. . . . . .

At the center of all the demands of this hour the Reich's Propaganda Leader points to the speaker: "The people are taught by word of mouth." [*Man muss dem Volk aufs Maul schauen.*]

From *Unser Wille und Weg*, November, 1934:

Each meeting, in which we come before the public, must, as in the *Kampfzeit*, be worked out with the greatest care down to the last detail. The public is not to be brought into our meetings through threats and official orders. To secure their attendance we must make use of diverse methods of publicity in the hands of capable comrades. . . .

From *Unser Wille und Weg*, March, 1935:

Admittedly, all meetings should have something of a festive nature, but there are propagandists of the NSDAP who give their meetings the outward appearance of a bock beer festival conducted by a theatrical troupe. From the ceiling multi-colored streamers sway in the air. The stage is set with a scene from the days of Nero—between the pillars of the temple stands a picture of the Fuehrer, and from a blue Roman sky hangs the red flag of the swastika. The orchestra—inevitably dressed in formal attire—takes its place before the stage, each eye on the well-filled steins under the seats. One more lusty swig of the noble brew—the baton moves—a beer march [*Biermarsch*] fills the air. Logically, one would expect this to be followed by the free distribution of bock beer hats and an announcement by the chairman that "Comrade Timpelhuber is distributing free beer," when, actually, in come the banners of the National Socialist Party, and a uniformed comrade opens the meetings with a reading from *Mein Kampf*. Bock beer and cabaret—with National Socialist trimmings!

From *Unser Wille und Weg*, October, 1935:

It shows a complete failure to understand the real state of affairs when speakers think that their work is not fully appreciated in official circles. The speaker's responsibility, however, is to earn this recognition himself, and to give proof that he is not superfluous in the great work of winning over the masses. . . .

From *Unser Wille und Weg*, December, 1935:

After we took over power on January 30, 1933—which in no way meant we had ended our struggle—many people came to the conclusion that propaganda was now completely superfluous, just as there are many people today who think that the NSDAP itself may even be regarded as superfluous and might be dissolved. But every thinking comrade, every thinking citizen, clearly understands that National Socialism cannot be achieved and preserved without the NSDAP and its propaganda. Therefore, the NSDAP and, through it, propaganda have everlasting duties. . . .

From *Unser Wille und Weg*, February, 1937:

It must be candidly stated here that one often has the impression that many local leaders either never have understood the significance of the program for meetings or, at least, are not capable of giving worthy form and expression to this significance.

From *Unser Wille und Weg*, August, 1937:

Nothing could be farther from the truth than the point of view one meets every now and then, that since National Socialism came into power, the meeting and the speech no longer have the same importance as when we were struggling for power. Anyone who curtails the amount of time and care given to meetings on such grounds only shows that he has never truly understood the National Socialist cause. As little as a church can afford to forego the constant dissemination of its doctrines from the pulpit, so little can National Socialism forego the immediate and striking effect of speeches in ever renewing faith in the Movement and new strength for the unending struggle. . . .

From *Der Hoheitsträger*, October, 1938:

The speaker marvels when he is given, at most, half an hour's speaking time even though the advance notices announce him as the speaker of the evening. This is done to get the official meeting over as quickly as possible and get on to the entertainment. Then follow sundry more or less artistic performances whose quality has nothing to do with a National Socialist assembly, so that the public, which might have been indoctrinated with the content of a good meeting, comes to consider the speaker as a sort of historical necessity, whose speeches one accepts as a necessary evil out of respect for his position as the representative of the Party, and so that one can get on with a clear conscience to the real reason for coming. In passing, one might ask about the costs of such semi-political variety programs, these special privileges of urban culture. Such costs run so far above the expenses owing to the speaker that that humble spokesman for National Socialist philosophy is moved to apologize for adding one small extra burden to the district treasury. And for what? For having intruded his speech upon the delights of the evening.

From the same issue:

The political leader and the office manager of a district organization were forever expounding this opinion: "What earthly use are the meetings? Let the Fuehrer speak over the radio every three months. That will do more good than all the meetings, which only regular party members attend anyway. So, we will hold meetings only when ordered to." In a national election of Reichstag members the campaign meeting was about half attended, in spite of special efforts, and the election results in that district were very poor. The reasons? All kinds, no doubt. But one certainly will go far to explain the debacle: the people in this district had come to feel that the Party only wanted their votes. They were not conditioned to think of themselves as belonging to the Party in any sense. Propaganda is work in education that must be carried on continuously and according to plan. Solidarity must be active and enduring. Do not forget that, political leaders!

From *Unser Wille und Weg*, May, 1939:

One often hears the remark: "The people are tired of meetings." If a meeting suffers from poor attendance, that is less a sign of alleged public fatigue than of bad publicity and planning.

From *Unser Wille und Weg*, June, 1939:

We speakers travel the length and breadth of Germany. We learn what meetings are like in the largest party precincts and the smallest villages. But, over and over again, we make the same observation: there are too many party comrades who, with all the facilities at their disposal, do not know how to design a meeting.

From *Unser Wille und Weg*, January, 1940:

Why this eternal speech-making? Right now, with things as they are, why must we have an even greater number of meetings? We must put such questions to ourselves every now and then, touching our own philosophy and self-justification; and, as party speakers, we will often be asked these questions by others.

One person thinks that all this speech-making is unnecessary, because National Socialist leadership has absolute power. True, National Socialist leadership can enforce its will through the State, through various official agencies, and by proclamations and regulations. The press, which is now obviously in dependable National Socialist hands, can be used to make the current regulations known and understood. Yet, we know, too, that in the long run a people cannot be ruled by proclamations and regulations, especially a people so alert as the German people.

And, finally, from the issue of May, 1940, portions of an article entitled "Public Meetings in War Time":

Yes, are they really necessary, these public meetings in time of war? Doesn't party activity disappear completely behind the tasks facing the *Wehrmacht*?

Cannot one learn in the quickest and most comprehensive fashion all political and military events from the radio, the daily press, or weekly periodicals? And haven't the German people become a politically conscious people for whom these news agencies are enough?

Isn't it true that there are all sorts of difficulties in finding and equipping rooms for meetings?

Yes, shouldn't we sympathetically admit that many of our fellow countrymen would much rather stay at home during the blackouts?

In a time of action should we not forego speech-making? Isn't it enough to hold a membership meeting where you can command the attendance of those who belong to the Party—certainly a justifiable procedure—and so guard against scanty audiences?

If we have done with public meetings, should we not also make an end of the so-called "open" membership meetings where party members must appear and anyone else who cares to, may?

Comrade! Propagandist! The regularly scheduled, carefully planned membership meeting of the NSDAP is more important today in the existence of the Party than at any time in the past, but it remains simply a meeting of the membership. "Open" membership meetings do not exist, for a meeting is either for members exclusively or it is a public meeting. No, I am talking about regular public meetings of the NSDAP. And you really think, for reasons I have mentioned, that they ought not to be carried on in wartime? My friend! Since when did you stop thinking logically, and since when did you become so complacent? Have we already won the war, this bitter struggle for the survival of our people? This struggle for the lives and futures of all of us, in which, you know as I do, not only the weapons but the hearts of two distinct worlds, deadly enemies, are pitted against each other. And there must never be another 9th of November for Germany.

. . . . . .

Did you not hear the words of the Fuehrer at the outbreak of the war? "Let no one report to me that in his province, his county, in his precinct, or in his cell-unit morale can be bad. Leaders, you are the responsible symbols of public morale."

Political leaders! Propaganda directors! That is the Fuehrer's command to you in this *Kampfzeit*—and will you not draw the sharpest sword at the service of the Party, the public meeting?

. . . . . .

It is not a question of an impressive public meeting with a national speaker, a member of the elite shock-troop corps of speakers, or a provincial speaker of the NSDAP. . . . But perhaps you think that there aren't any sufficiently good speakers left at home? Indeed, many speakers . . . have been called into the armed service of their country, but there are still enough here, on leave, for action on the home front in carrying on the program of public meetings—and they are all good speakers.

. . . . . .

You know as well as I do that our meetings must always stand out as genuine and significant experiences—in spite of blackouts and in spite of the convenience and comfort of our dear fellow countrymen—and to that end they must always be well designed and well conducted.

This is a suitable place to end the story. In the months that followed, the pressures of war closed in ever tighter. Due to shortages *Unser Wille und Weg* suspended publication in 1941. Meetings and meeting places became fewer, as did the propaganda directors and speakers to conduct them. War fatigue, a much more formidable obstacle, took the place of "meeting fatigue." Long before the fall of Berlin a large part of the public as well as the armed services had lost patience with this fantastic enterprise in political advertising.

The conclusion of such evidence as has been offered in this paper is that we may have some grounds to doubt the pretensions of a totalitarian order to perfect regimentation. We do well to fear such an order for the sheer mass and intensity of its propaganda machinery and for its ruthless use of cruelty. But we may have reasons to doubt that even a blend of modern science and ancient barbarism can mechanize human nature.

A MODEST PROPOSAL FOR SOME STRESS ON SCHOLARSHIP IN GRADUATE TRAINING

Jacob Viner

THE title I have chosen for my talk may possibly recall to some of you the somewhat similar form of title which eighteenth-century writers used ironically for brutally satiric essays. Jonathan Swift in his "A Modest Proposal for Preventing the Children of Poor People from being a Burden to their Parents or the Country" recommended that the problem of the starving children be solved by serving the children as food to the rich. Philip Skelton made his irony obvious by the very title of his essay, which read: "Some Proposals for the Revival of Christianity." If, however, there is any irony in the title or satire in the contents of my talk, I would like you to believe that, like M. Jourdain's prose, they are unplanned and unconscious.

My proposal is both sincere and modest. I give also only an old-fashioned and modest meaning to the term "scholarship." I mean by it nothing more than the pursuit of broad and exact knowledge of the history of the working of the human mind as revealed in written records. I exclude from it, as belonging to a higher order of human endeavor, the creative arts and scientific discovery.

What I propose, stated briefly and simply, is that our graduate schools shall assume more responsibility than they ordinarily do, so that the philosophers, economists, mathematicians, physicists, and theologians they turn out as finished teachers, technicians, and practitioners shall have been put under some pressure or seduction to be also scholars.

I do not ask that before economists are turned out from the graduate school assembly line bearing the Ph.D. as a stamp of completion of the training process they be required to have shown that they are finished scholars as well as finished economists. True scholarship is always an unfinished and an unfinishable process. Scholarship is a commitment to the pursuit of knowledge and understanding, but it can never provide guarantees that these have been attained. A great part of true learning, in fact, takes the form of negative knowledge, of increasing awareness of the range and depth of our unconquered ignorance, and it is one of the major virtues of scholarship that only by means of it, one's own or someone else's, can one know when it is safe to dispense with it. Learned ignorance, therefore, is often praiseworthy, although ignorant learning, about which I will say something later, never is.

There is so much that needs to be known, and so little time in one's student days for learning it, that it is not a depreciation of the doctor's degree to regard it as merely marking the termination of one advanced stage in one's education, the last stage in which the responsibility is shared with others, to be followed by another stage lasting to the end of one's life in which one is intel-

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lectually wholly on one's own. The University of Avignon, in 1650, found itself faced by a candidate for the doctorate who had capacity but who had applied himself less closely to the pursuit of knowledge than to less exacting and more exciting extra-curricular activities. After some hesitation, it conferred the doctoral degree upon him with the notation *sub spe futuri studii*, which I am told can be translated as "in the hope of future study." May I suggest that our doctoral degrees should be granted, and accepted, in this spirit even when there is not occasion to spell it out in the letter of the parchment?

I do not claim much for the pursuit of scholarship for its own sake, either in material rewards to the scholar or in tangible benefit to the community. We live in perilous times, with crucial problems of life and death, of riches and poverty, of freedom and tyranny, awaiting solution. In the social sciences, as in the natural sciences, students tend to seek first for solutions to these problems, or for skills by aid of which they may be attacked. This is as it should be. These are first, and probably also second, and third, and fourth. It is not as an escape from the burning problems of the world that I speak a word for scholarship. Not for me, and not recommended to any of you, is the plea of Joseph Hall during the British civil and religious contentions in the late sixteenth century:

'Mongst all these stirs of discontented strife,
O let me lead an academic life.
To know much and to think we nothing know;
Nothing to have, yet think we have enow.[1]

Nor do I wish to suggest that scholarship loses merit of any kind, even as scholarship, as it gains in utility, in relevance to major current problems. Such doctrine was once standard among the learned, but it today smacks of priggishness, of absence of a sense of proportion. A great mathematician, Jacobi, for instance, in a letter to another great mathematician, Legendre, wrote in 1830 of a third great mathematician, Fourier, as follows:

> It is true that M. Fourier had the opinion that the principal purpose of mathematics was public utility and the explanation of natural phenomena; but a philosopher such as he was should have known that the sole end of science was the honor of the human mind, and that by this criterion a question in the theory of numbers was as important as a question of the nature of the universe.[2]

Although I have a sneaking admiration for Jacobi's doctrine of scholarship for scholarship's sake *alone*, judgment and discretion master inclination, and I refrain—not without effort—from subscribing to it. I certainly do not venture to preach it. Given the strength, however, of the prevailing pressures against expenditure of time and thought on learning which cannot demonstrate its relevance to increasing the yield of cotton or winning the cold war, the doctrine is scarcely to be regarded as a dangerous one. It is at least not a doctrine dictated by or approved by Moscow.

The modest proposal I make is that graduate schools make a place in their programs, a modest place, but one not confined to the Humanities departments, for scholarship, and that they require or at least plead with their students, especially those who are destined to be college teachers, to devote to that part of the graduate school program a fraction, a modest fraction, of their attention.

A small place once given to scholarship, moreover, I would not object if it were then confined to its allotted space,

[1] *Virgidemiarum*, Bk. IV, Satire VI [1599], *The Works of the Right Reverend Joseph Hall, D.D., Bishop of Exeter*, new edition (Oxford, 1863), IX, 649.

[2] J. T. Merz, *A History of European Thought in the Nineteenth Century* (Edinburgh, 1903), II, 657.

or at least not permitted to spread without restraint into areas beyond its proper jurisdiction, where if it intrudes it steals time and other less valuable resources from what are generally acknowledged to be more important activities. A verger of a church, reproved for locking the doors of the church, replied that when they were left open it often resulted in people praying all over the place. I concede that we don't want students and faculty unrestrainedly pursuing scholarship all over our universities while they have so much more urgent business to attend to.

Scholarship may be misplaced, moreover, not only because it distracts attention from more vital matters, but also because the scholar tends to inject himself, his techniques, his values, and his lack of impatience for quick results into problem areas where his contributions are regarded as irrelevant or as not prompt enough to be serviceable. Scholarship out of place brings nothing but embarrassment to the scholar and irritation to his clients—if any. A woman in a shop asked for a drinking bowl for her dog. When the clerk replied that he had no drinking bowls especially for dogs, the woman said that any drinking bowl would do. The clerk, having found one for her, then suggested that he have the word "dog" painted on it. "No, thanks," said the woman. "It is not necessary. My husband doesn't drink water and my dog can't read." Learning should be kept in its place. A university is today many things, very, very many things. As one of these many things, not too low on the list, it should strive to continue to be, or again to become, a place of and for scholarship. But it cannot be expected, and it will not be permitted, to be a place for scholarship only or predominantly.

Aware of the fact that scholarship does not necessarily yield even to the scholar the limited rewards, spiritual or material, sought from it, I thought for a time of choosing for my title: "Lo, the Poor Scholar!" In one of his sermons, Robert South, an eighteenth-century Anglican clergyman, expounds at length, and with traces of complacency, the woes that beset the scholar. He takes as his text, Ecclesiastes 1:13: "In much wisdom there is much grief; and he that increaseth knowledge increaseth sorrow." Among the many perils of learning he lays special emphasis on its hazards for health and prosperity: "Knowledge," he remarks, "rewards its followers with the miseries of poverty, and clothes them with rags. Reading of books consumes the body, and buying of them the estate."[3]

Accumulation of knowledge moreover leads by a fatal association to desire to communicate it, and this in turn leads to the desire to write books, and this in turn to additional woes and pains. Rousseau once said, as reported by David Hume, that "one half of a man's life is too little to write a book and the other half to correct it." Rousseau must have meant a scholarly book, for he himself wrote many books, and never corrected any of them, as far as I have been able to discover. The modern scholar spends much more time in correcting the books of non-scholars which, unfortunately, took much less than half a lifetime to write, than in writing his own books. For the writing of books there is little time left to scholars by their other inescapable tasks. It is still true that of the writing of books there is no end, but it is also true that most scholarly manuscripts have no ending. If the scholar does complete his *opus majus*, there is

[3] Robert South, D.D., *Sermons Preached upon Several Occasions* (Library of Old English Divines edition, New York, 1871), V, 11.

often too little conversion of even university presses to the virtues of deficit financing to make its publication possible. If, nevertheless, the scholar does manage to complete his manuscript and to find an unworldly publisher, he still reaps little reward of any sort, except to his vanity if the reviewers are kind. But the kindness of reviewers, or even the hope of it, let scholars be frank about it, is often a sufficient reward. Consider the confession of Pascal, who made it his practice not to conceal from others his own weaknesses, or theirs:

> Vanity is so anchored in the heart of man, that a soldier, a soldier's servant, a cook, a porter, brags and seeks admirers; and even philosophers wish for them. And those who write against vanity wish to have the glory of having written well; and those who read what the latter have written wish to have the glory of having read it; and I, who write this attack on vanity, perhaps also have a yearning for this glory; and perhaps also those who will read this.[4]

Nor is yielding to vanity the only reproach which can be levelled against the motives of the scholar. Curiosity is an even more prevalent, and, of course, more serious vice of the true scholar than vanity. Bernard Mandeville, who read human nature the way an editor reads proof-sheets or a professor a doctoral thesis, looking only for errors, faults, and deviations from the standard proprieties, added avarice to vanity and curiosity as the faults of the scholar. Book royalties must have been larger in those days! But Mandeville maintained that private vices are public benefits, and in his *Fable of the Bees* he found illustration for his doctrine in the operations of scholars:

> there is no Part of Learning but some Body or other will look into it, and labour at it, from no better Principles, than some Men are Fox-hunters, and others take delight in Angling. Look upon the mighty Labours of Antiquaries, Botanists, and the Vertuosos in Butterflies, Cockle-shells, and other odd Productions of Nature; and mind the magnificent Terms they all make use of in their respective Provinces, and the pompous Names they often give, to what others, who have no Taste that way, would not think worth any Mortal's Notice. Curiosity is often as bewitching to the Rich, as Lucre is to the Poor; and what Interest does in some, Vanity does in others; and great Wonders are often produced from a happy Mixture of both.[5]

David Hume, perhaps with Mandeville in mind, gave a somewhat different and more realistic, though not obviously more flattering, account of the motivation of authorship. In his account, avarice was not a supplement but a rival to curiosity, and acted as a barrier to the writing of books, presumably because more profitable activities were usually available:

> . . . it is more easy to account for the rise and progress of commerce in any kingdom, than for that of learning. Avarice, or the desire of gain, is an universal passion, which operates at all times, in all places, and upon all persons. But curiosity, or the love of knowledge, has a very limited influence, and requires youth, leisure, education, genius, and example, to make it govern any person. You will never want booksellers, while there are buyers of books. But there may frequently be readers where there are no authors.[6]

Hume, in attributing specially to youth a yearning for knowledge, for scholarship, was generalizing from his own experience. As he wrote to a friend, in 1764:

> I repent heartily my ever having committed anything to Print. Had I a Son I should warn him as carefully against the dangerous Allurements of Literature as K. James did his Son against those of Women; tho' if his Inclination was as strong as mine in my youth, it is likely that the warning would be to as little Purpose in the one Case as it usually is in the other.[7]

My role today is, of course, the reverse of Hume's. I am pleading for planned

[4] *Pensées*, 150.

[5] *Fable of the Bees*, Part II [1729], ed. F. B. Kaye (Oxford, 1924), II, 342.

[6] *Essays Moral, Political, and Literary*, eds. Green and Grose (London, 1898), I, 176.

[7] *The Letters of David Hume*, ed. J. Y. T. Greig (Oxford, 1932), I, 462.

increase of the allurements of scholarship rather than for increased protection against them. And I plead on behalf of scholarship, not that it will save the world, although this has conceivably happened in the past and may happen again; not that it brings material rewards to the scholar, although this also may have occurred, to the scandal of his academic superiors; not that it is an invariably exciting activity, for it generally involves a great deal of drudgery, and, like diplomacy for Charles G. Dawes, is often indeed harder on the feet than on the head. All that I plead on behalf of scholarship, at least upon this occasion, is that, once the taste for it has been aroused, it gives a sense of largeness even to one's small quests, and a sense of fullness even to the small answers to problems large or small which it yields, a sense which can never in any other way be attained, for which no other source of human gratification can, to the addict, be a satisfying substitute, which gains instead of loses in quality and quantity and in pleasure-yielding capacity by being shared with others—and which, unlike golf, improves with age.

To the objection that other needs are so pressing that we can't afford the time which scholarship calls for, I fear the answer which Robert Browning gave in his *A Grammarian's Funeral* would not now be acceptable:

What's time? Leave *Now* for dogs and apes!
Man has Forever.

It is not as easy today as in the good old days of Queen Victoria to believe that Man has Forever. But suppose we do steal from what time we do have some few hours for this less urgent business, surely no clear and present danger to our security or our prosperity or even the prosperity of our universities will result from such larceny.

Not that I would make an unqualified plea for all that is associated with the pursuit of scholarship, even when it is indulged in in only minor doses. So modestly stocked as a rule are the closets of scholars—unless they are of the medical profession—that despite the smallness of these closets there is still room in them to conceal a few skeletons. I propose to say a few words on the skeletons of the scholars. But let those of the fraternity in our midst rest tranquil, for I will speak only of those of our skeletons which we parade before the reading public's gaze.

First, the lay public complains, with something short of complete lack of justification, that scholars have a tendency to pass off obscurity for profundity. A scholar of a kind and poet of a comparable kind, Sir Richard Blackmore, once published an ungenerous couplet on this theme:

Let idle Students on their Volumes pore,
To cloud with Learning, what was clear before.[8]

To this I can make on behalf of the scholar only this feeble reply in kind:

Let unlearned laymen not be too sure,
That what seems simple, is not obscure.

Second, for some reason which I have never quite fathomed, laymen object to footnotes and quotations as if they were always blots ostentatiously or capriciously sprinkled on texts. Perhaps scholars should dispense with footnotes when writing for laymen. They should, of course, dispense with them when they are superfluous or can conveniently to the reader be incorporated in the text. There have been some extraordinary manifestations of what a non-scholar has diagnosed as "foot-and-note-disease," and not all the redundant *infras*, *op. cits.*, and *loc. cits.* have fallen under the vigi-

[8] "Solomon's Irony" [1714], in *A Collection of Poems on Various Subjects* (London, 1718), p. 168.

lant eye of Frank Sullivan of "A Garland of *Ibids*" fame. Hugo Grotius, for instance, was meticulously careful to append heavy documentation to such propositions of common notoriety as that man embraces woman; the author of "Mother Goose's Melody," said to be Oliver Goldsmith, was poking fun at him when he attached as a footnote to his melody, as an alleged quotation from Grotius, the statement that "It is a mean and scandalous practice in authors to put notes to things that deserve no notice." There is also that somewhat famous footnote in an English book published in 1854, inserted "as a relief to the uniformity and matter of these pages," a footnote to end all footnotes, which extends from page 334 of the book to page 628.[9]

I wish I could persuade laymen, nevertheless, that footnotes and quotations in texts often perform useful functions, and not only for scholars. Footnotes are frequently the only anchors of text to fact, the only obstacle to flights of imagination where what is called for is merely soberly accurate reporting. As for quotations, they are often the only tasty plums in the author's pudding, as I would not have to depart far from my present text to provide an illustration. What irritates the laymen, I suspect, is frequently not the presence of the quotations but of the quotation *marks*. But scholars, and especially writers of doctoral dissertations, can omit these little marks only subject to great professional peril, for they are required to enable the reader to distinguish mere scholarship from creative writing.

Third, there is a special product of scholarship for which it is hard to find an excuse except that it is an occupational disease of the scholar which it often requires severe self-discipline, constant vigilance, and the aid of hostile critics completely to avoid. This is what Jeremy Bentham called "nonsense-on-stilts," a type of sophisticated nonsense, of ignorant learning, which only educated men are capable of perpetrating. An eighteenth-century French wit has distinguished two types of learned balder-dash, of "galimatias," the simple type where the author believes he understands what he is saying but cannot make it intelligible to his readers, and the compound type, where neither author nor readers can make anything of the text. It would not be difficult to extend this classification so as to cover still other types, as, for example, where the readers think they understand but the author knows he doesn't, and it would not be difficult to find illustrations, even in the "Great Books," and especially in the commentaries upon them, for all the types distinguished. Even with respect to highly technical subjects the layman can here make his own contribution to good scholarship by keeping his modesty under control; if after due application he fails to find a text addressed to laymen intelligible, he should hold in mind the bare possibility that the fault lies not with him but with the absence of meaningfulness in the text.

With the impatience of the layman or of the members of other disciplines with a particular discipline's technical terms, however, I have only limited patience. True it is that the scholar needs to be watched lest he use technical jargon to conceal the absence of precision, rather than in its service. But technical language, though never a sufficient condition of precision of thought, and sometimes a substitute for it, is often its necessary condition. I have friends who inadequately conceal their incredulity

[9] [Christopher Walton], *Notes and Materials for an Adequate Biography of the Celebrated Divine and Theosopher, William Law* (London, 1854).

when I plead that to explain to them, for example, my belief that it is sometimes to a country's advantage to have an unfavorable balance of trade, I would have to resort to technical terms. These same friends, however, on the slightest provocation, or even with no provocation at all, will blandly break into a very rash of technical jargon, totally incomprehensible to me, if it is a question of why the runner was out at second base, or how to knit a baby sweater, or how to tell a yellow warbler from a canary.

I come now to the fourth and last of those of the scholar's skeletons which are fit matter for public discussion, at least among friends, to what I regard as the major barrier to the promotion of true scholarship in our graduate schools. This is the ever-growing specialization not only as between departments but even within departments, a specialization carried so far that very often professors within even the same department can scarcely communicate with each other on intellectual matters except through the mediation at seminars and doctoral examinations of their as yet incompletely specialized students. This development has not been capricious or without function. The growth in the accumulation of data, in the refinement and delicacy of tools for their analysis so that great application and concentration are necessary for mastery of their use, has not only ended the day of the polymath with all knowledge for his province, but seems steadily to be cutting down the number of those who would sacrifice even an inch of depth of knowledge for a mile of breadth.

I am told, and do not disbelieve, that this intensive specialization is frequently necessary for discovery, and especially for the improvement of techniques of discovery. To be able to keep on discovering things not known before it seems often to be necessary to work in a narrow groove, and to look always straight ahead in that groove without even glances at the once delectable knowledge in one's scholarly neighbor's rival garden. For our liberal colleges we preach synthesis of disciplines, breadth of view, and historical perspective, and in our liberal colleges there are still teachers who practice it. But when, by fellowships or other blandishments, we have enticed the college graduate into our graduate schools, we at once encourage him to grow the professional blinders which will confine his vision to the narrow research track, and we endeavor —often successfully—to make out of him a truffle-hound, or, if you prefer, a race-horse, finely trained for a single small purpose and not much good for any other. We then let him loose on the undergraduates.

There may be a real dilemma here. It may really be true that at least in many cases there is a genuine and sharp conflict between, on the one hand, effective training for discovery, which requires narrow specialization, and, on the other hand, training for broad scholarship, which requires more time, less concentration of interest, less exclusive infatuation with laboratory models whose charms are the product of art rather than of nature, than progress in research can afford.

I yield to no one in recognition of the importance to mankind of the training for research which our graduate schools administer. If in the last generation or so American research over a wide range of fields has come of age, I would claim for the American graduate schools a great share of the credit. If the only relationship between graduate schools and colleges consisted in the recruiting from the colleges of the students for the grad-

uate schools, I could even reconcile myself, though reluctantly, to the existence under modern conditions of an inherent conflict between research and scholarship, between narrowly-specialized skills and broad learning, and I would let the graduate schools go on in their present course, and encourage scholarship to seek refuge elsewhere.

The graduate schools, however, train our college teachers as well as our researchers, and the graduate school faculties also teach in the colleges. The graduate schools, I repeat, tend to mould their students into narrow specialists, who see only from the point of view of their subject, or of a special branch of their special subject, and fail to recognize the importance of looking even at their own subject from other than its own point of view. These students then acquire their doctoral degrees on the strength of theses which have demonstrated to the satisfaction of their supervisors that they have adequately decontaminated their minds from any influences surviving from their undergraduate training in other fields than those occupied by their chosen discipline. They then find their way back to the colleges to transmit to the next generation the graduate school version of a liberal education, or how to see the world through the eye of a needle. I would not pause to emphasize that mechanical shuffling of college curricula or verbal relabeling of courses is not an effective antidote to aggravated specialism in college teaching, were it not for my conviction that we often underestimate how very true, how very important, and how very much neglected, truisms can be.

Men are not narrow in their intellectual interests by nature; it takes special and rigorous training to accomplish that end. And men who have been trained to think only within the limits of one subject, or only from the point of view of one subject, will never make good teachers at the college level even in that subject. They may know exceedingly well the possibilities of that subject, but they will never be conscious of its limitations, or if conscious of them will never have an adequate motive or a good basis for judging as to their consequence or extent.

Samuel Johnson once said, before the urgent need of saying it had become obvious: "the rights of nations and of kings sink into questions of grammar, if grammarians discuss them." Samuel Johnson certainly had no prejudice against grammar. I don't think, therefore, that I am being unduly generous to him, and I am at least making my quotation from him more relevant to my present purposes, if I interpret it as intended only as a warning to specialists not to reduce all issues to *mere* applications of their specialty. Pride in one's special subject is a virtue, not a vice. It is right and proper, and good to look upon, to see a tanner in love with leather and a carpenter in love with wood. But what a meager portion of the realm of the mind is covered even by the proudest single subject! If only there is the will, how much of the rich realm of the human mind lies open for invasion, for the physicist beyond, beside, and behind nuclear fission, and for the economist in regions where the circulating medium is of more precious metal than even under the gold standard!

Robert Browning began his *A Grammarian's Funeral* with a dirge for scholarship:

Let us begin and carry up this Corpse,
Singing together,

. . . . . .

This is our master, famous calm and dead,
Borne on our shoulders.

Browning did not end on a mournful note, however, and neither will I. Ways can be found to harmonize training in professional skills with training in scholarship. They must be found. They will be found. They need not involve any change in the declared objectives of our graduate schools. They will involve, however, changes in their actual practice. What the required changes are is a matter for exploration and experimentation.

Our graduate schools are now turning out large new crops of doctors of learning, whose primary task it will be to rescue the world from the perils of war, of disease, of poverty, and of sin. May they be given moments of leisure, and may they use some of these moments to give a little thought to the ways by which scholarship, as an ornament of the peace and the prosperity they will be winning for us, might also be promoted.

DE AUGMENTIS SCIENTIARUM

I have ever observed it to have been the office of a wise patriot, among the greatest affairs of the State, to take care of the commonwealth of learning. For schools, they are the seminaries of State; and nothing is worthier the study of a statesman than that part of the republic which we call the advancement of letters. Witness the care of Julius Caesar, who, in the heat of the civil war, writ his books of *Analogy*, and dedicated them to Tully. This made the late Lord S. Alban entitle his work *Novum Organum;* which, though by the most of superficial men, who cannot get beyond the title of nominals, it is not penetrated nor understood, it really openeth all defects of learning whatsoever, and is a book

Qui longum noto scriptori porriget aevum.

My conceit of his person was never increased toward him by his place or honors. But I have and do reverence him for the greatness that was only proper to himself, in that he seemed to me ever, by his work, one of the greatest men, and most worthy of admiration, that had been in many ages. In his adversity I ever prayed that God would give him strength; for greatness he could not want. Neither could I condole in a word or syllable for him, as knowing no accident could do harm to virtue, but rather help to make it manifest.

Ben Jonson, "Dominus Verulamius."

CONTEMPORARY PUBLIC ADDRESS: A PROBLEM IN CRITICISM

Wayne N. Thompson

AN earlier article, "Contemporary Public Address As a Research Area,"[1] analyzed studies of present-day speakers in respect to limitations, advantages, and appropriate techniques. It also reported upon the status of research in the area up to that time.

Basic to that article was the insistence that studies utilize the opportunity for gaining first-hand materials. Pre-appointed reports by rhetorically trained scholars, interviews with speakers and their colleagues, and personal letters of inquiry and reply are resources available only to the contemporary critic; their neglect is both a permanent loss to scholarship and a needless limitation on the data of a study. Moreover, the research worker should take advantage of his opportunity to study the speech *as delivered*, for the *actual* characteristics may differ from those inferred from analysis of a printed text.

The purposes of the present article are (1) to survey briefly the recent published studies in contemporary public address, (2) to scrutinize the methods used for estimating speech effectiveness, and (3) to analyze certain recommendations for improving these attempts at evaluation.

In the five years, 1948-1952, the importance of studies in contemporary public address became widely recognized. Twenty-four articles appeared in the two oldest publications of the Speech Association of America, and the *QJS* initiated the practice of organizing teams of critics for the national political campaigns.[2] In addition, the *Journal* printed detailed criticisms of MacArthur's Address to the Joint Session of Congress.[3]

But more significant than the new editorial policies and the increased volume of w[illegible] is the growing appreciation of the importance of including materials that are unavailable to the non-contemporary critic. In discussing the qualifications of the members of his symposium, A. Craig Baird writes, "In every instance I have endeavored to obtain the help of a critic who either had or would create the opportunity to witness speeches from the platform as well as by radio and television."[4]

Nevertheless, although an inspection of the twenty-four papers supports the generalization that opens the preceding paragraph, the writers vary greatly in the degree to which they take advantage of contemporaneity. Articles by Gunder-

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[1] Wayne N. Thompson, *QJS*, XXXIII (October 1947), 274-283.

[2] "The 1948 Presidential Campaign Speakers," *QJS*, XXXIV (October 1948), 300-326; "The 1948 Presidential Campaign," *QJS*, XXXIV (December 1948), 421-438; A. Craig Baird, "Political Speakers in 1952: A Symposium," *QJS*, XXXVIII (October 1952), 265-299; F. W. Haberman, "The Election of 1952: A Symposium," *QJS*, XXXVIII (December 1952), 397-414.

[3] F. W. Haberman, "General MacArthur's Speech: A Symposium of Critical Comment," *QJS*, XXXVII (October 1951), 321-331; Philip Wylie, "Medievalism and the MacArthurian Legend," *QJS*, XXXVII (December 1951), 473-478; Paul R. Beall, "Viper-Crusher Turns Dragon Slayer," *QJS*, XXXVIII (February 1952), 51-56.

[4] *Op. cit.*, p. 265.

son,[5] Auer,[6] and Hance and Maloney,[7] are essentially reports by the expert witness. Other writers, including Hochmuth[8] and Alexander,[9] incorporate firsthand observations into a larger framework, and still others, such as Stasheff[10] and Behl,[11] obviously write from personal observation, but do not say so.

At the other end of the continuum are those who restrict themselves to printed documents. These research workers apparently never heard their candidates speak, nor do they know anyone else who heard them. Whether they (1) summarize the content, (2) analyze the soundness of the ideas, (3) give a general description and/or critique based exclusively on written materials, or (4) discuss such non-speech factors as campaign strategy and political organization, they are all guilty of neglecting functions that must be performed contemporaneously or not at all. In some instances, they assume responsibilities more properly left to specialists in other academic disciplines or to future rhetorical scholars.

I

So far as the writer can ascertain, no one has ever published a paper dealing with the difficulties of evaluating effectiveness in contemporary public address. That eighteen[12] of the twenty-four writers include value judgments indicates the prevalence of the problem. The present section will analyze current practice, and Part II will make recommendations.

The methods used during the 1948-1952 period are classified in seven sections: (1) statements of personal opinion; (2) testing the address through rhetorical analysis; (3) the study of audience reaction; (4) the criticism of the ideas; (5) the analysis of the outcome of balloting; (6) a comparison of straw votes before and after the event; and (7) approaches used infrequently.

1. *What is the writer's personal opinion?* Some writers in the *QJS* make unsupported assertions concerning the effectiveness of a speech or a speaker. The logical shortcomings of this method are too obvious to justify detailed comment.

The usual tests of induction reveal that such an evaluation, even though supported by quotations from certain other critics, does not justify any generalization concerning the effects of an address upon the total population.

2. *How well does the address conform to rhetorical theory?* Nine of the twenty-four writers, including Behl,[13] and Brandenburg,[14] and Crowell,[15] use this technique as a means of estimating effectiveness. They assume that an address is effective if it possesses the characteristics that rhetoricians recommend.

The objections to this approach are fourfold: (1) A general precept may not be true in a specific instance. The configuration of factors and their relationship to the total situation can be more significant than their existence or absence in isolation. (2) In speechmaking

[5] Robert G. Gunderson, contributor to "The Election of 1952: A Symposium," *op. cit.*, pp. 400-402.

[6] J. Jeffery Auer, contributor to "Political Speaking in 1952: A Symposium," *op cit.*, pp. 284-288.

[7] Kenneth G. Hance and Martin J. Maloney, contributors to "Political Speaking in 1952: A Symposium," *op. cit.*, pp. 266-269.

[8] Marie Hochmuth, "Henry A. Wallace," *QJS*, XXXIV (October 1948), 322-325.

[9] Frederick G. Alexander, "Harold E. Stassen," *QJS*, XXXIV (October 1948), 314-316.

[10] Edward Stasheff, contributor to "The Election of 1952: A Symposium," *op. cit.*, pp. 412-414.

[11] W. A. Behl, "The United Nations Security Council," *QJS*, XXXIV (February 1948), 40-45.

[12] Still others evaluate specific rhetorical factors, such as voice quality and organization.

[13] William A. Behl, "Thomas E. Dewey," *QJS*, XXXIV (October 1948), 303-307.

[14] Earnest Brandenburg, "Franklin D. Roosevelt's International Speeches: 1939-1941," *SM*, XVI (August 1949), 39-40.

[15] Laura Crowell, "Franklin D. Roosevelt's Audience Persuasion in the 1936 Campaign," *SM*, XVII (March 1950), 63-64.

the whole is not necessarily the sum of its parts. One factor—for example, poor audience analysis and adaptation—may outweigh a number of aspects in which the speaker conforms to rhetorical theory. (3) Particularly in the shorter papers of the *QJS* the writers fail to examine all aspects of speechmaking. The conclusion that an address is effective because it conforms to *some* elements of rhetorical theory is palpably fallacious. (4) The observer may be inaccurate, or his evidence may be meager or unreliable. Because objectivity toward current candidates and issues is difficult, this second main road toward evaluation is less trustworthy than it is in dealing with orators of another era.

The inclusion of supporting opinions and observations, although helpful, fails to solve the essential problem: the questionable assumption that comparing an address with a preconceived yardstick provides a valid measure of effectiveness.[16]

3. *Does the reaction of the audience indicate effectiveness?* The writers sometimes give their own observations,[17] but more frequently, as Brembeck[18] and Crowell[19] illustrate, they rely on the reports of others. These data are usually but not always qualitative.[20]

This third method, although it has the advantage of approaching directly the quality under measurement, has at least two limitations: (1) How trustworthy is the observation? (2) Is outward response a true indicator of inner feeling? Any generalizing encounters two additional difficulties: Was the speech typical of the man, and was this audience representative of the total population?

4. *Is the speech sound in content?* Eight of the twenty-four writers, including Behl,[21] Wylie,[22] and Beall,[23] use this approach.

This method, as the eight men probably would agree, provides little information about the effectiveness of the speech; the attempt is to estimate "goodness."

This approach to criticism is inappropriate to contemporary public address, because the required data will be more readily available to the scholars of the future than to those of the present, because history will in some instances test the wisdom of the speech, and because temporal detachment increases objectivity.

The contradictory conclusions of those criticizing MacArthur's address before Congress[24] illustrate the dangers of any immediate evaluation of the soundness of a man's ideas.

[16] The appropriate label for the result of this process is "a measure of the artistic qualities of the speech" rather than "a measure of effectiveness." In discussing the problem of evaluation, W. N. Brigance points out that "artistic worth" and "effectiveness" are not synonymous: "That public address may have permanence and aesthetic excellence is not denied, nor is it ignored; but final judgment is here based on effect instead of beauty, on influence instead of appeal to the imagination." —*A History and Criticism of American Public Address* (New York, 1943), I, viii.

[17] Jennings Randolph, "Harry S. Truman," *QJS*, XXXIV (October 1948), 300-302; Joseph W. Martin, Jr., Karl E. Mundt, Hubert H. Humphrey, and Alexander Wiley in "General MacArthur's Speech: A Symposium of Critical Comment," *op. cit.*, pp. 321-324.

[18] Cole S. Brembeck, "Harry Truman at the Whistle Stops," *QJS*, XXXVIII (February 1952), 42-50.

[19] *Op. cit.*, pp. 48-64.

[20] *Ibid.*, p. 51. Representative of the relatively infrequently used quantitative data is this report from *Newsweek*, VIII (August 29, 1936), 9, on Roosevelt's 1936 Acceptance Address, "They broke into applause thirty-four times during the address and cheered him for ten minutes at the close."

[21] "Thomas E. Dewey," *QJS*, XXXIV (December 1948), 425-431.

[22] *Op. cit.*, pp. 473-478.

[23] *Op. cit.*, pp. 51-56.

[24] Haberman, "General MacArthur's Speech: A Symposium of Critical Comment," *op. cit.*, pp. 321-331; Wylie, *op. cit.*, pp. 473-478; Beall, *op. cit.*, pp. 51-56.

5. *What was the outcome of a primary, an election, or a nominating convention?* Seven writers, including Randolph[25] and Behl,[26] use this device. The difficulty is the questionable *a posteriori* relationship; the results of a campaign are due to many causes, of which speechmaking is but one.

Establishing a presumption of the validity of an effect-to-cause relationship is difficult, though not impossible. Careful analysis, for example, may show that results in areas where a man spoke differed significantly from those where he did not campaign.

6. *How do polls before and after a speech compare?* Variations exist in the application of this method. Behl compares a straw vote with a primary result;[27] Guthrie draws conclusions from a series of findings;[28] and Hochmuth,[29] Crowell,[30] and Brandenburg[31] compare polls taken before and after an address.

Limitations upon this promising method are those inherent in polltaking and those resulting from the different purposes of the pollster and the rhetorical critic. Since a criticism of the science of measuring public opinion is beyond the scope of this article, the writer will dismiss the first of these potential weaknesses by suggesting the need for a systematic analysis of any poll that is considered as potential evidence.

That the polls are seldom designed specifically to measure the effectiveness of a speech or a campaign is likely to decrease their usefulness to the scholar. If the two sets of data are widely separated in time, for example, the differences may be due to multiple causes; and even though this common problem is avoided, difficulties are probable, for inferring speech effectiveness from the data provided may require questionable assumptions and strain logical tests.

7. *What devices are used infrequently by the twenty-four investigators?* Crowell considers the extent to which opposing speakers felt that the address required a reply.[32] Randolph reasons that Truman's continuation of the extempore method proves that the former President and his advisers thought it effective.[33] Stasheff cites a poll of 100 radio and television reporters and commentators on the effectiveness of Eisenhower, Stevenson, Nixon, and Sparkman.[34] Brembeck uses panel studies as one type of support for the conclusion that "self-interest appeals won votes for Truman."[35] Brandenburg infers that favorable reaction from the press indicates Roosevelt was effective.[36] Crowell cites the speaker's own opinion.[37] The writer uses a specially designed study in which he compares statistically the results of "before" and "after" measurements.[38]

Conclusions

The data of this section lead to the following conclusions concerning evaluative practices in the contemporary public address studies published in *Speech Monographs* and the *QJS* during 1948-1952:

1. Most writers (18 of 24) present evaluative statements concerning the effectiveness of the subject of their study.

[25] Jennings Randolph, "Truman—A Winning Speaker," *QJS*, XXXIV (December 1948), 421-424.
[26] "Thomas E. Dewey," *QJS*, XXXIV (December 1948), 425-431.
[27] "Thomas E. Dewey," *QJS*, XXXIV (October 1948), 306.
[28] Warren Guthrie, contributor to "Political Speaking in 1952: A Symposium," *op. cit.*, p. 279.
[29] *Op. cit.*, p. 325.
[30] *Op. cit.*, p. 59.
[31] *Op. cit.*, p. 40.
[32] *Op. cit.*, pp. 51, 55, and 59.
[33] "Harry S. Truman," *op. cit.*, p. 300.
[34] *Op. cit.*, p. 413.
[35] *Op. cit.*, p. 48.
[36] *Op. cit.*, p. 40.
[37] *Op. cit.*, p. 51.
[38] Wayne N. Thompson, "A Study of the Attitude of College Students toward Thomas E. Dewey before and after Hearing Him Speak," *SM*, XVI (August 1949), 125-134.

2. Six ways of justifying these statements are used by three or more writers, and seven other methods are used in single articles.
3. These methods vary in their usefulness and in their limitations.
4. The studies differ greatly in design, scope, and usefulness.
5. A combination of two or more evaluative methods increases the acceptability of generalizations about speaking effectiveness.

II

Four recommendations to improve evaluation in studies of contemporary public address will be advanced in this paper; the last will be developed in detail.

1. *The evaluative and the reportorial portions of the paper should be clearly differentiated.* Two reasons condemn the present tendency to intermingle the two levels of criticism: First, permitting such intermingling, which may be a product of confusion and carelessness, encourages laxness in the preparation of learned papers. Second, readers have difficulty in applying appropriate tests. They should subject reporting and evaluating to different standards, and the present practice forces them to alter these criteria frequently, suddenly, and without sufficient warning.

2. *A primary consideration in choosing evaluative methods should be the advantages and the limitations of contemporaneousness.* Failure to meet this test leads to conclusions based on partial data and robs subsequent scholars of the materials which can be secured only contemporaneously. The present-day critic should consider himself as a part of a continuing process and should try to perform those functions which represent his portion in an optimum division of labor between him and future scholars.

One difficulty is probably an unverbalized, inner confusion concerning the purposes of scholarship and citizenship. To serve the latter function, the best-trained rhetorical minds should test the content of current speeches, and these analyses should be published wherever their impact will be the greatest. To serve democracy, a man is required only to exercise as much wisdom and honesty as the immediate situation permits. From the viewpoint of scholarship, however, such an analysis is valuable only as evidence of how someone thought at a specific time.

3. *Evaluation should be based upon a combination of methods.* As Section I indicated, each evaluative method has shortcomings and rarely, if ever, does a single measure yield conclusive results. For this reason, the research worker must approach the problem from all possible viewpoints.

4. *Specially designed objective studies should be utilized.* Although most graduate schools accept the objective study as a means of securing data and although the publications of the Speech Association include many articles based on an application of this methodology, during the 1948-1952 period only one published study brought this approach to the problem of evaluating the effectiveness of a public address.

Because of the neglect of this source of data, this type of research will be considered in some detail—its advantages, disadvantages, and possible forms.

Advantages

The first advantage is that the objective study can increase both the amount and the variety of data. Other approaches—audience reaction, polls, rhetorical analysis, etc.—should continue, but the research worker should consider objective data before reaching any general conclusions.

Second, personal biases have relatively little opportunity to influence this type of study. Although such an experiment

is foolproof in neither design nor execution, it deals primarily in quantified data and in statistical tests.

Third, these studies can be designed to accomplish a specific purpose. The experimenter can control the size and nature of his sample, he can hold all variables save one constant, and by measuring the desired factor directly he can avoid the necessity for inferring conclusions from peripheral data. In short, as the experimenter, he can design the study so that he will secure the precise sort of data that he desires.

Fourth, these studies make a contribution to scholarship that future researchers cannot duplicate. Because a speech occurs only once, the failure to experiment results in a permanent loss. Recordings, movies, and kinescopes, though useful, cannot reproduce the total speech occasion.

Limitations

In contrast with these four advantages are certain limitations, of which the first is not scholarly, but practical. A study of sufficient scope to produce conclusions about any large segment of the population is expensive. Selecting the sample, securing subjects, hiring assistants, and handling data are difficult, expensive problems.

In the past, most objective studies in speech have used individuals, such as students or theatre audiences, that were a part of the college community. Although the research worker in public address is somewhat interested in this specialized population, his real concern is usually the effectiveness of a speech with a general audience.

Second, the experiment in itself may create atypicality. Listeners consciously assembled to hear an address are in an unnatural environment, and the administration of the "before" portion of a test produces the anticipation that something unusual is about to occur. The assumption that the listener reacts the same in an experiment as he would at home is doubtful.

Third, the design and execution of an experiment are difficult. Measuring devices must be carefully worded, directions skillfully given, unwanted variables controlled, and the statistical processes properly chosen and executed. The ability to carry out an experimental study is specialized, and the discipline it entails is exacting. Although careful scholarship overcomes this limitation, the serious problems must be recognized.

Fourth, the measuring devices must be valid. Since the professional literature in psychology and education deals with these topics, this paper will present only one point—the assumption that the listener's notation of his reaction is an accurate measure of his true response is questionable.

Types of Experiments

Previous experiments both in other areas of speech and in other academic fields provide numerous models for the objective study of contemporary public address. Because specialized works on experimental design, tests and measurements, and statistics are readily available, the following discussion will be suggestive rather than definitive.

The first and most common type of experiment is a measurement of listener reaction through such paper-and-pencil devices as linear scales, attitude scales, straw votes, shift-of-opinion ballots, and questionnaires. Two basic designs are (1) to administer tests before and after a speech, while controlling other variables, and (2) to equate two groups, only one of which hears the address, and to compare the two sets of "after" scores.

A second type of experiment seeks a direct measurement of such selected factors as the volume and the duration

of applause, bodily movement during a speech,[39] and various physiological reactions. In respect to validity, these approaches, although avoiding the issue of whether a pencil-and-paper response reflects inner belief, need to justify the inference that the data correlate highly with the listeners' reactions to an address.

A third type of experiment[40] uses instruments to record responses coincidentally. As one listens, he pushes buttons to indicate his opinions, and later the research worker can synchronize the cumulative record, which is on an inked drum, with a recording of the address. This approach permits an analysis of the effectiveness of specific arguments, types of material, motive appeals, factors in delivery, and stylistic devices.

[39] See Elwood A. Kretsinger, "Gross Bodily Movement As an Index of Audience Interest," *SM*, XIX (November 1952), 244-248.

[40] See Edward C. Mabie, "Experimental Studies of Theatre Audiences," *SM*, XIX (November 1952), 235-243.

III

Although objective studies present problems and inherent limitations, they offer opportunities that the worker in contemporary public address should not neglect. In dealing with a current speech in an age when objective studies are prevalent and well-recognized, one has little excuse for basing his evaluations solely upon inferences drawn from peripheral data.

The objective study should not supplant other approaches; it should supplement them. After pilot studies explore its uses and limitations, it should become an important feature of a study in contemporary public address.

CICERO AND DEMOSTHENES

But our *orators* may, above all, set the Latin eloquence on an equality with that of Greece; for I would confidently match Cicero against any one of the Greek orators. Nor am I unaware how great an opposition I am raising against myself, especially when it is no part of my design at present to compare him with Demosthenes, for it is not at all necessary, since I think that Demosthenes ought to be read above all other orators, or rather learned by heart. Of their great excellences I consider that most are similar; their method, their order of partition, their manner of preparing the minds of their audience, their mode of proof, and, in a word, everything that depends on invention. In their style of speaking there is some difference; Demosthenes is more compact, Cicero more verbose; Demosthenes argues more closely, Cicero with a wider sweep; Demosthenes always attacks with a sharp-pointed weapon, Cicero often with a weapon both sharp and weighty; from Demosthenes nothing can be taken away, to Cicero nothing can be added; in the one there is more study, in the other more nature. In wit, certainly, and pathos, two stimulants of the mind which have great influence in oratory, we have the advantage. Perhaps the custom of his country did not allow Demosthenes pathetic perorations; but, on the other hand, the different genius of the Latin tongue did not grant to us those beauties which the Attics so much admire. . . .

Quintilian, *Institutio Oratoria*, X. 1. 105-107. Watson's translation.

STAGE SPECTACLE AND VICTORIAN SOCIETY

George R. Kernodle

IT is fashionable to be contemptuous of spectacle in the theatre. The intellectuals think that music, dance, crowds, and pageantry are irrelevant Victorian "hokum" added to appeal to a vulgar taste. They tell the story of the woman who wistfully left the theatre after seeing Robeson's Othello, wishing "that somehow they had arranged for him to sing 'Old Man River'." They tell of the fleeing heroine in the old melodrama who stopped in the forest to exclaim, "Ah, I see that the brigands have left their piano in the wood, which reminds me of the song my brother taught me long ago," who then sat down and warbled "Home, Sweet Home." From reading the picturesque memoirs of Victorian actors and playgoers, they have built up a fantastic picture of the nineteenth-century drama as hopelessly lost in heavy colorful settings, in big crowd scenes with singing choruses and dancing ballets, in spectacular battles, fires, and earthquakes—in a thousand effects which thrilled the eye and the ear but had no organic relationship to the play itself.

Actually nothing could be farther from the truth. It is true that the nineteenth century did make a far greater development in enriching the sounds and sights of the stage than had been achieved before, but those developments were by no means unrelated to the central purposes of the play. Because the twentieth century wants a different quality in its stage effects and wants to use them for a different purpose, it has failed to notice that most nineteenth-century effects were well devised expressions of certain recurrent themes of the isolated individual and his conflict with the social sanctions of the time.

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I

Throughout the nineteenth century, spectacle was most frequently used to present and reinforce that sense of isolation that a romantic hero invariably feels in a wicked and uncongenial world. There is a very interesting difference between the romantic plays of the beginning of the century and the Victorian plays. In the reaction against the French Revolution, there was no longer hope for an immediate social revolution. But the fear of tyranny and oppression was even greater than ever. The romantic hero saw himself as alone against the very heavens. He looked not to society but to the skies for some future deliverance, to see there only the angry clouds of disapproval. Hence religious chants, processions, and tableaux were popular in the first decades of the century and made a very impressive comment on the intensity of that isolation. In the Victorian drama when men were again trying to come to terms with society, the characteristic spectacular scenes dramatized the social isolation. They presented a crowd at a dance or important party or ceremony, in order that the dancing and gaiety might mark off the alienation of the socially disgraced or misunderstood hero or heroine.

Monk Lewis's *Castle Spectre*, the theatrical sensation of 1798 in London and

a popular play for many years after, presents a most effective tableau of religious and supernatural elements as a means of reinforcing the faltering spirits of the tormented heroine. At the end of Act IV, Angela is at her lowest point, having just saved herself momentarily from the tyrant by starting toward him with the poniard with which he killed her mother. At that moment she hears her mother singing a lullaby, and an elaborate tableau is disclosed with music and pantomime. Here is the stage direction:

> The folding doors unclose and the oratory is seen illuminated. In its center stands a tall female figure, her white and flowing garments spotted with blood; her veil is thrown back and discovers a pale and melancholy countenance—her eyes are lifted upwards, her arms extended towards heaven, and a large wound appears on her bosom. ANGELA sinks upon her knees, with her eyes riveted upon the figure, which for some moments remains motionless. At length the spectre advances slowly to a soft and plaintive strain. She stops opposite to REGINALD'S picture and gazes upon it in silence. She then turns, approaches ANGELA, seems to invoke a blessing upon her, points to the picture, and retires to the oratory. The music ceases. ANGELA rises with a wild look and follows the vision, extending her arms towards it. The spectre waves her hands, as bidding her farewell. Instantly the organ's swell is heard; a full chorus of female voices chant "Jubilate." A blaze of light flashes through the oratory, and the folding doors close with a loud noise. ANGELA falls motionless on the floor.

The spectacle is overwhelming to audience as well as to Angela. But its purpose is not merely to impress, it is to invoke all the sacred memory of the wronged mother to give spiritual support to the forlorn girl. It dramatizes the depth of her desperation, and of course gives promise of supernatural help.

Religious spectacle could be used just as powerfully to dramatize rejection as to promise supernatural aid. In the last act of Maturin's *Bertram*, which from 1816 was one of Edmund Kean's greatest successes, an elaborate religious spectacle presents the rejection of the forlorn heroine Imogine by the powers of heaven, after her sweetheart, the tormented rebel Bertram, has murdered her husband. The scene is the chapel of St. Anselm, a religious shrine on the coast of a very tempestuous sea. The monks and knights who guard the shrine are marching in procession, chanting a hymn in honor of the peace and security of the shrine.

> Thy temple of the rocks and flood
> For ages mid their wrath hath stood,
> Thy midnight bell, through storm and calm
> Hath shed on listening ear its balm.

They are interrupted by a scream. Imogine rushes in but sinks under the Prior's gaze. The procession starts again, moving past her. She clings to the Prior's robe, begging for sympathy and pity. But he casts her off: "I do pronounce unto thy soul—despair." They march off chanting, leaving her all alone, deserted by heaven, seeing terrifying visions of her murdered lord. No amount of solo acting with classic monologues could make desolation so sharp. The nineteenth century was learning to use the full means of the theatre. If the poet felt that man was at odds with the very forces of the heavens, then onto the stage those forces must be brought—with group spectacle, color, and music.

For Gretchen's abandonment and desolation in *Faust*, Goethe presented both a scene of social isolation, such as the Victorians later developed, and a big church scene of religious alienation. The social scene is deliberately kept small: the gossiping girls do not know that Gretchen is with child; they only serve to build up her self-reproach. Then when she prays to the Virgin she is for the moment in accord with spiritual

grace. But after Valentine, dying, calls her bitter names, she goes to the cathedral. There she finds that everybody else is in harmony with God, but only she is abandoned. An evil spirit behind her reminds her of her mother who slept into death and of the child in her body. Then the church chorus chants of the Day of Wrath when the Judge shall take His seat and what is hidden shall appear and nothing remain unavenged. Gretchen is overcome and sinks to the floor. Could desolation be more powerful than when set against such spectacular sanctions as from heaven itself!

II

The Victorian period made society the center of gravity of the drama, and, as might be expected, the main spectacular scenes of crowds, music, and dance are no longer religious but social. They reinforce the security of the social group and dramatize the individual now being cast away before the crowd and now being reinstated safe and happy in society.

Sometimes the group spectacle is an extension of qualities of the hero or heroine. The crowd scenes of *Camille* usually represent not respectable society, which she is contending with, but society of her own desperately gay kind. The wild happy dance at the end of Act I is as integrally related to the main pattern of the play as the ballet of *Oklahoma*. It puts into dance the feverish excitement that is characteristic of Camille and ends in the pattern of collapse, when Mme. Prudence faints in the arms of her partner and all the rest rush to her. Twice in the act Camille had collapsed, and of course at the end of the play she dies. In Act IV, since her repudiation by Armand is motivated by her supposed return to gay society, it must take place in the presence of that society. It is in the midst of a great party that Armand throws the money at her feet, denounces her, and leaves her society forever. She is doubly forlorn: he has gone, and she was only pretending to have returned to the gay life. She has only the Victorian satisfaction of the great renunciation.

Yet for all that the woman pays by renunciation and death, *Camille* is still concerned with romantic motives. It is a romantic play in Victorian clothes. Camille is an outlaw, already mistreated by respectable society, and for all of Armand's later return to his father, he is interesting to the audience because he seeks a more intense life and emotions away from respectable society. The romantic pattern at the beginning of the century dealt with the heroes who gladly left society and took to the woods or the South Seas to join the robbers, the Gypsies, or the hunters of the white whale. The dream was one of welcome escape, of release and freedom away from society. But for the Victorian age society was all-desirable and security in society the goal. Hence the typical pageantry of alienation in Victorian drama is a nightmare of rejection from society. Safety and happiness lay in the approval and the acceptance of society—anguish and terror in rejection. Play after play in the middle of the century opens with a young lady receiving callers, or at a party, with admiring friends, and one particular devoted friend, around her. But suddenly appears a strange dark man to claim her, to prove that she really was born into a gang of thieves and murderers. Or some financial failure or great disgrace comes to her father. In the midst of a pageant of society, usually a big dance, she is repudiated and cast out. Either alone or with her family she bravely tries to make a living hidden away from society. Then in

many plays follows a long series of pursuits. The Victorian nightmare put into local realistic urban terms the gallopade or witches' ride that had been so haunting in *Mazeppa, Leonore,* and many other romantic myths. The Victorian villain pursues the heroine into thieves' dens, under bridges, and into streams, and ties her helpers onto railroad tracks and next to running buzzsaws. After the pursuit is over and the villain defeated, the misunderstanding is of course cleared up and society receives the wanderer back into safety and respectability. The nightmare of rejection is over.

Even during the Romantic period the melodramas, addressed to the less tormented popular audience, reinforced society rather than opposing it. The very first melodrama at the beginning of the century, the *Coelina* of Pixérecourt, showed the alienation in terms of society. There is a dance of peasants, humorous but very happy, to celebrate the engagement of Coelina to her cousin Stephano. But the music changes to alarm and dismay as the villain's assistant enters with a letter proving that Coëlina is not Stephano's cousin, but born of adultery, the daughter of the melancholy stranger who wanders in the house unable to speak. The uncle-guardian turns father and daughter out of doors to flee through forests contending with the villain. At last they find the proofs that reinstate them in society.

Daly's *Under the Gaslight* of 1867 has exactly the same pattern of the nightmare of rejection, now presented specifically in terms of the upper society of New York of the day. The first act shows Laura happy and secure, surrounded by a whole group of New Year's callers, including her cousin, the young man deep in love with her—all gaily planning for the ball next Tuesday. Then comes the dark mysterious man with news that Laura does not belong in that home but is the little beggar thief that Mrs. Courtland had taken pity on when she was caught picking her pocket. At the ball at Delmonico's next Tuesday, of course society finds out her disgrace. They call her thief and all desert her. Her young man offers to stay, but she motions him away, and he goes with the crowd. Her rejection is complete, and since it concerns her status in society, it is shown effectively at a spectacular social function—a ball.

In Act IV of *Fashion* a similar alienation is dramatized by offstage music of a ball. The fashionable people triumph over the misunderstood honest girl. When Gertrude is about to unmask the bogus count, the whole family arrive with lights, and it appears that she has been guilty of an indiscretion. Misunderstood, abandoned, alone, she sits while the band plays a polka and the offstage ball goes on: "They are dancing, and I—I—should be weeping if pride had not sealed up my tears."

A number of Victorian plays show the domestication and social endorsement of the kind of wild character that was admired in the earlier Romantic age. The mid-century opera preserved the romantic type in Carmen, and she pays with death for her lack of conventionality. But the more frequent pattern on the stage was for the wild character to lose his rough edges and submit to more cultivated ways. Ingomar, the wild Northern chieftain, is led to town and taught town ways by a gentle domestic lady. In Boucicault's *Colleen Bawn* there is a compromise. Society is reproved for not recognizing that the poor girl has better qualities than some people in good standing. Hence it is necessary that the final action take place

in a big social ceremony. The man of society is arrested at his wedding for causing the murder of the poor Irish girl he loved but was ashamed of. Both the man and his proud mother are given a public humiliation for their objection to the picturesque girl. But they are both truly glad to discover that the girl is not dead. The man lets his rich fiancée turn to someone else and publicly espouses the girl. The spectacular crowd belongs there because the basic theme is the mutual adjustment of the romantic rebel and the Victorian social order. The rebel must be brought into the fold, but society is castigated for lacking some desirable quality the rebel has.

Fanchon the Cricket, which was extremely popular in the third quarter of the century, uses large dance and crowd scenes for an even more complex relationship between the rebel and society. Fanchon is a despised poor country girl who lives with an ugly witch-woman in a hovel. She has saved the life of a proud young man and gotten a promise of reward. In her old out-of-style clothes she comes to a festival dance and demands as her reward that he dance with her. His partner is furious, and he hesitates. Then the whole crowd surround her, tearing at her clothes, demanding to see the devil's claw she is supposed to wear in a medallion on her neck. When the medallion is opened it contains a "prayer of a pure maiden to the holy mother of grace." She denounces them all. They are about to attack her, but the young man now protects her. She is so impressed that she releases him from his promise to dance, and leaves. She is not adjusted to society yet, but society it reproved and humbled, and she has had her bitter rebellion exorcised by his act of kindness. Later in the play she goes to the city and learns how to dress and behave in completely acceptable fashion. At the end it is his father who accepts her in a quiet scene at home. The gamine is completely domesticated. It was necessary to present a big crowd spectacle to dramatize her conflict with society.

Perhaps the most spectacular crowd scene in nineteenth-century Shakespearean production was in Charles Kean's *Richard II* in 1857. It is customary today to be contemptuous of the spectacle that the Victorians "added" to Shakespeare. Yet this was a dramatic presentation of the social rejection of Richard in terms that were very meaningful to Victorian audiences. Between the third and fourth acts Kean added the triumphal entry of Bolingbroke into London, which Shakespeare had York describe, but did not bring on the stage. The color, crowds, music, and dancing for the welcome of Bolingbroke set in vivid contrast the wretched state of Richard. When he followed, deposed and captive, the crowd turned against him and threw dirt on him. Only one faithful follower dared come and attempt to kiss his robe.

III

In our century the alienation of the lone individual from the spectacular crowd is just as effective in plays and productions that preserve the romantic isolation of the individual. In the Christmas Eve scene of *The Tidings Brought to Mary*, the colorful crowd is set in sharp contrast to the veiled figure of Violaine, a leper whom no one dares help or come near. Likewise Reinhardt in Venice in 1935, probably following Irving's production, gave a wonderful isolation to Shylock, lonely on an actual Venetian bridge, by dramatizing the carnival that most producers forget is

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in the background of the action. The revelers came prancing by Shylock, deserted by his daughter, and blew their streamers in his face and shouted their gaiety to his ears. Nothing in the lines made so strong an impression of his rejection by a world he could not belong to.

It is too easy to dismiss the love of spectacle that the nineteenth century handed on to our day. Not all of it is the enemy of poetry or of serious ideas. Much of it was developed in order to dramatize the conflict between the individual and the social institutions—a conflict that is still alive. Since modern dance, ballet, and operetta have united to deal with serious themes, the twentieth century is discovering again that song and dance and color and crowds are expressive mediums of the theatre and not merely vulgar ornaments added to appeal to the audience. The nineteenth century found that out the hard way. Sometimes it misused spectacle, but more often it used it very effectively to dramatize the terrors and dreams of its own day.

NATIVE ENGLISH DRAMA OF THE SIXTEENTH CENTURY

> Our tragedies and comedies not without cause cried out against, observing rules neither of honest civility nor of skilful poetry, excepting Gorboduc,—again I say of those that I have seen. Which notwithstanding as it is full of stately speeches and well-sounding phrases, climbing to the height of Seneca's style, and as full of notable morality, which it doth most delightfully teach, and so obtain the very end of poesy; yet in truth it is very defectious in the circumstances, which grieveth me, because it might not remain as an exact model of all tragedies. For it is faulty both in place and time, the two necessary companions of all corporal actions. For where the stage should always represent but one place, and the uttermost time presupposed in it should be, both by Aristotle's precept and common reason, but one day; there is both many days and many places inartificially imagined.
>
> Sir Philip Sidney, *The Defense of Poesy*.

WHAT HARRY S. TRUMAN TOLD US ABOUT HIS SPEAKING

Eugene E. White and Clair R. Henderlider

OUR decision to seek an interview with former President Harry S. Truman grew out of our conviction that his views on speaking would be of interest to our profession, to historians and biographers, and to other Americans in various walks of life.

On May 23, 1953, we wrote to Mr. Truman, asking if he would see us. Our letter read in part:

> . . . As college teachers we feel that determined efforts must be made to check academic theory with those techniques used by successful practitioners of public address.
>
> We hope that you will be willing to tell us something of your speech preparation, rehearsal, and delivery. We are particularly interested in your speechmaking during your whistle-stop trip of 1948, a tour uniquely effective in the history of American public address. . . .

Mr. Truman replied:

> I read your letter . . . with a lot of interest and I can appreciate your interest in public speaking. . . .
>
> If you are out in this part of the country, I'll be glad to see you and talk with you. I don't know whether I can give you any information that would be of interest to you, but I'll tell you the procedure which I followed.

Another exchange of letters resulted in agreement upon August 12, 1953, as the date for the interview to be held in his office in Kansas City, Missouri.

In the weeks preceding the meeting, we examined available literature which might offer clues to Mr. Truman's rhetorical practices. We also wrote to a number of our colleagues, asking for aid in planning the interview. Then we framed a list of questions designed to explore four basic areas: Mr. Truman's background and training in public speaking; his ideas on the essentials of effective speaking; his methods of preparation; and his techniques of rehearsal and delivery. We decided that these questions should serve only as a flexible framework around which to conduct the interview; our hope was to induce him to talk freely and at length about what he considered important in speechmaking.

We arrived at Mr. Truman's suite of offices on the eleventh floor of the Federal Reserve Bank Building a few minutes before the appointed time. We were greeted in the outer room by a receptionist, who told us that Mr. Truman would be ready to see us shortly. Promptly at 11:30 we were shown into the former President's private office. Mr. Truman, affable and gracious, shook hands with us and invited us to be seated. He was wearing a light-blue double-breasted suit, a white shirt, and a greyish-blue tie. As we expected, in his lapel was his World War I service button. Tanned, and obviously enjoying excellent health and vitality, he seemed more imposing and impressive than we had expected. To put us at ease he inquired about our trip. His voice was brisk and friendly, free of the flat, twangy quality sometimes characteristic of his public speaking. As Mr. Truman turned the conversation to the dry spell Missouri was experienc-

Mr. White (Ph.D., Louisiana State University, 1947) is Associate Professor of Speech at the University of Miami. Mr. Henderlider (Ph.D., State University of Iowa, 1945) is Associate Professor of Speech at Western Reserve University.

ing, we noted a stack of *Congressional Records* against a wall and a three-foot globe next to the window behind his desk. On his large desk we saw several books and magazines. Noticing that one of the magazines, *The William and Mary Quarterly*, had caught our eyes, Mr. Truman commented that his interest in early American history had led him to subscribe to the *Quarterly*. It was, he said, a fine, scholarly journal. Then, leaning back in his swivel chair, he rested his elbows on the chair arms, placed his finger tips together, and suggested that we feel free to ask any questions we desired about his speechmaking practices. During the next forty minutes he evidenced keen interest in our questions and answered directly and unhesitatingly. He spoke with friendly dignity, occasionally chuckling or laughing heartily. Here is a reconstructed report of our interview.

I

Background and Training

Did public speaking come easily to you, or were you forced to work hard at it?

No, I wouldn't say that it came easily to me. I have never had any talent for public speaking. Whatever I have learned about speechmaking I have learned the hard way. My first speech was a complete failure. It took a lot of appearances after that before I felt at home on the platform and could put my ideas across the way I wanted.

Have you had any formal training in how to make a speech?

No, I have never read a textbook on public speaking, nor have I taken any course in that subject.

What about private coaching in preparing speeches and delivering them?

I have never had a speech coach. Of course, as President, I had such advisers as Charles Murphy, Charlie Ross, David Lloyd, and David Bell. Their function was to aid in gathering material and in putting speeches together. No one has trained me in how to deliver a speech.

May we then discount the story that early in 1948 you imported a radio personality from Ohio who suggested that you learn to adlib from a manuscript?

Like a lot of others, this story has no truth in it. I was adlibbing from a written speech even before I became County Judge in the 1920's.

Did anything happen prior to your entrance into public life which might have exerted an influence on your development as a speaker?

I don't think I can put my finger on anything of that nature, at least at this moment. I should mention, though, that I have always been a great reader. Before I was twelve I had read the Bible twice. Since then I've read it two more times. I carried home a lot of books from that little library in Independence. As a boy, I read Mark Twain, Shakespeare, George Eliot, Sir Walter Scott, and many others. I enjoyed them all. It was from my reading during this period that I acquired my love of history. I suppose few men in America today have accumulated a greater storehouse of irrelevant and inconsequential historical data than I have! Reading history is still one of my chief enjoyments. A good understanding of the history of government is a "must" for the public servant.

Did your early political experience influence your later development as a speaker?

I came up from the political grassroots. My early political experiences in Missouri taught me a lot about human nature. Among other things, I learned that a successful leader cannot afford to lose the common touch. To be a leader of an audience, or of a political party, for that matter, one must be accepted by that group as being one of its members. Like a successful politician, a good speaker must understand and like people before he can hope to influence them.

Did you do much speaking before you became President?

Yes, I got a lot of valuable experience in speaking. I didn't know it at the time,

Southwestern College Library

of course, but my campaigns for the Senate in 1934 and 1940 were excellent preparation for the Presidential campaign in 1948. In each Senatorial campaign I toured the state of Missouri talking "off-the-cuff" anywhere from six to sixteen times a day; at night over the radio or before a more formal gathering I would read from a typed copy. In the 1940 campaign I practiced a good many of my speeches by reading them into a recording machine. On the basis of what I heard I made adaptations in what I said and how I said it.

Is there a high point in your speaking career—one speech you consider most successful?

Speechmaking was, of course, an essential part of my duties as President. I believe it is still my most effective means of reaching the American people. Although I delivered hundreds of speeches prior to 1948, I never gained any reputation as a speaker until the campaign of that year. My most successful speech? I believe it was my acceptance address at the Democratic National Convention. That speech was something of a personal spiritual milestone. From that time on, I never doubted that we would win.

II

The Essentials of Effective Speaking

How would you define the effective speaker?

I would say that the effective speaker is one who accomplishes what he sets out to do. To do that, he should know more about the subject than his audience. And he *must* believe what he is saying. These, in my opinion, are the two essentials. I can't emphasize too strongly the importance of getting the true facts; a man must know what he is talking about and know it well. As for sincerity, the public is quick to detect and reject the charlatan and the demagogue. It may be deceived for a brief period, but not for long.

In my opinion, mere talent without intellectual honesty and accurate information is not enough to make a successful speaker. I've never said anything in a speech that I did not firmly believe to be right.

Does the effective speaker possess any other important personal characteristics?

In addition to possessing personal integrity, which I've just mentioned, he should enjoy speaking. Otherwise, he will not be in the proper frame of mind to get his audience to do what he wants. A good speaker genuinely likes people; he respects his listeners.

What does the typical audience expect from a speaker?

People don't listen to a speaker just to admire his techniques or his manner; they go to learn. They want the meat of the speech—a direct statement of the facts and proof that the facts are correct—not oratorical trimmings. Of course, the political speaker must remember that the education of the average man is limited. Therefore, he must make his message as simple and clear as possible. Listeners have to feel a bond with the speaker; they aren't likely to if they believe he is a "high-hat" or "show-off." On the other hand, in working for simplicity one has to avoid "talking down" to an audience.

Would you care to mention any speaker, living or dead, as being especially worthy of emulation?

I believe an audience approves of Cicero's method, which was to state his case and then prove it. That is what I always tried to do. Charlie Ross and I used to translate Cicero's orations from the Latin. I guess I have read almost all of his speeches. They are models of clarity and simplicity. I wish I could do half as well.

III

Methods of Preparation

To what extent do you personally prepare your major addresses?

Recently a prominent person in the government was asked why he stumbled in reading a particular speech. He replied that since he hadn't written the talk, he did not know what was in it. Can you imagine anyone giving a speech and not knowing what he was going to say on the next page? I have always taken great personal pains with every

formal address. Each of my speeches goes through from three to ten drafts, and occasionally more. The San Francisco speech following my meeting with General MacArthur at Wake went through about twenty revisions.

What steps are involved in your preparation of a formal speech?

The procedure I followed as President was to suggest to my staff an outline of what I wanted to say. Never detailed, the outline consisted largely of a listing of the most important points. [Mr. Truman then permitted us to look at the preliminary outline and an early draft of his forthcoming Labor Day address in Detroit, his first major pronouncement since leaving the Presidency.] The staff then gathered the necessary data and drew up a rough draft. This and succeeding drafts were discussed in staff conference. After each of these discussions, I again studied the particular draft carefully and made additional changes. Even after the master copy was prepared I would frequently rework many pages. In the hope of making the message as clear and as simply worded as possible, I often made minor changes as late as an hour or so before delivery. Sometimes I would pencil an "off-the-cuff" remark into the margin just before going on the air.

During preparation are you conscious of organizing your speech into main divisions?

I haven't given much thought to the different divisions of a speech, but I do use an introduction, a main presentation, and an ending.

What do you attempt to accomplish in the introduction?

My introduction usually consists of some reference to the audience, to the circumstances surrounding the speech, or to the locality in which it is to be delivered. As you may remember, I always began the whistle-stop speeches in 1948 with a reference to the locale. In my speech notebook I carried a folder of data concerning each town—its history, its population, what was manufactured there, and so on. Before the train arrived at the station I would review the notes in the folder. That's something like the procedure Bryan followed in the campaign of 1896. However, I didn't need to rely upon the folder exclusively. I have a good memory, and it was no trouble to recall names, places, and incidents from former visits and from my reading.

I might add that the introduction is a good place to point up the importance of your subject. In the opening of my speech in December, 1950, [declaring a state of national emergency] I brought home as forcefully as I could the importance of the Korean struggle. I also like to state the essentials of my argument briefly in the introduction, so that the audience knows exactly what I am going to do in the remainder of the speech.

Do you have any favorite sequence or pattern for arranging your main points, such as saving the most important until the end, or using your strongest argument first?

No, I just present my arguments in what I believe is a logical sequence. I try to state them clearly and concisely, so that anyone can understand.

Do you deliberately select certain types of supporting materials because you have found them to be more effective? Do you avoid others?

I don't analyze what methods I am using to support my main contentions. I never decide that I must find a quotation to prove this point or a comparison to prove that point. I just use whatever materials seem to fit. Since I have never studied the niceties of speech composition, I cannot follow a set of rules or principles. Instead, I just go by a sense of "feel."

I should add that I try to minimize the use of statistics. People don't like them unless they are put in a form which is easily understood. That is difficult to do.

Do you make any effort to link your arguments to the basic drives which motivate people?

I know little about such techniques and have never consciously used them.

Perhaps we should rephrase that question. Do you think it wise to make the facts clear and meaningful to the listener by showing that they affect him vitally?

I would certainly agree that it is wise. All speakers attempt to do that. That's why speeches are given.

What do you attempt to accomplish in the conclusion?

In ending a speech, I summarize what I have already said, and try to leave my listeners in a positive state of mind. I never deliberately work toward an emotional climax. If you have the facts, you don't need to work on emotions. I am not constituted to use demagoguery. I believe in letting the facts themselves persuade the audience.

IV

Rehearsal and Delivery

Do you rehearse your speeches? If so, what method do you use?

Before delivering a speech I like to read it aloud a time or two. As I mentioned before, when I was campaigning for the Senate I rehearsed speeches by means of a recording machine. I kept a wire recorder at the White House for the same purpose. In staff conferences on a forthcoming speech, I would sometimes read a draft aloud in pretty much the same manner I expected to use in the actual presentation.

For extempore speeches, such as the whistle-stop talks in the 1948 campaign, I needed little if any rehearsal. Campaign speeches are based on the party platform and on the party record. Of course, the person making such a speech knows both intimately. At the whistle-stops I didn't even take my speech notebook to the train platform. I spoke "off-the-cuff," without resorting to notes or manuscript.

How would you characterize your delivery?

I try to deliver my speeches simply and directly. I don't go in for theatrics. I do not believe that the American people expect their speakers to be entertainers. After all, there is plenty of entertainment on radio and television. The public wants the facts delivered in a sincere, straightforward manner.

Do you prefer to deliver a speech extemporaneously or to read it from manuscript?

If I had my choice, I would always speak extemporaneously. However, as President I was compelled to read most of my speeches. While I feel less strained than I used to, I'm still not completely at home when I have to read from a text. Like almost everyone else, I talk more effectively than I read. As I have said, sometimes I try to get away from the formality of a text by inserting ad-libbed comments. Even in formal Presidential addresses I often strayed from the official copy.

Have you discovered any techniques for making manuscript reading easier and more effective?

Yes. I have the pages triple-spaced, with very wide margins at the sides and ample space at the top and bottom. Sentences and paragraphs are short—this makes it easier for me to read my ideas meaningfully. Three paragraphs are usually the maximum number for one page. I use regular type with conventional capitalization. (As President I frequently read news reports for the movie cameras. What I was going to say was placed on a board in capital letters. I found all those capitals a source of confusion.) The manuscript is placed in a black loose-leaf notebook.

For an appearance on television I prefer to use a manuscript rather than a teleprompter. I've tried the teleprompter and don't like it. I do not care to fool people. If I'm going to read, I want the copy on the desk where I can see what I'm doing and everybody else can, too.

Would you care to summarize your ideas on speechmaking?

I'll be glad to. The speaker must know what he wants to accomplish with his talk. Then he must get the facts. These must be put into a form which will prove his basic arguments and will be easily understood. The speaker should present his program simply and sincerely. Sincerity, honesty, and a straightforward manner are more important than special talent or polish.

Although the interview had extended into the former President's lunch period, he willingly agreed to a photograph of the three of us with the words: "Why not! I've had my picture taken a hundred thousand times; one more won't matter." Unfortunately, the flash bulb attachment on the camera refused to work. During the delay of several minutes, Mr. Truman showed us a rare volume of Kipling which he had recently received as a gift. The picture taken, he walked with us to the door. As he shook hands with us once again, he indicated his willingness to read our report of the meeting and wished us a safe and pleasant trip home.

Several weeks later we submitted to him our account of the interview. Here is his reaction as expressed in a letter dated October 27, 1953:

I am sorry to have been so long on this but, as you no doubt know, I've been on the run.

This is an excellent job of reporting. I've only made one suggestion on page six. [This suggestion was that we delete one sentence from our report, and we did so.]

Hope my experience will be of some use to you and your students.

Sincerely yours,
(signed) Harry S. Truman

ELOQUENCE AND FACT

> Eloquence must be grounded on the plainest narrative. Afterwards, it may warm itself until it exhales symbols of every kind and color, speaks only through the most poetic forms; but, first and last, it must still be at bottom a biblical statement of fact. The orator is thereby an orator, that he keeps his feet ever on a fact. Thus only is he invincible. No gifts, no graces, no power of wit or learning or illustration will make any amends for want of this. All audiences are just to this point. Fame of voice or of rhetoric will carry people a few times to hear a speaker; but they soon begin to ask, "What is he driving at?" and if this man does not stand for anything, he will be deserted. A good upholder of anything which they believe, a fact-speaker of any kind, they will long follow; but a pause in the speaker's own character is very properly a loss of attraction. The preacher enumerates his classes of men and I do not find my place therein; I suspect then that no man does. Everything is my cousin; and whilst he speaks things, I feel that he is touching some of my relations, and I am uneasy; but whilst he deals in words we are released from attention. If you would lift me you must be on higher ground. If you would liberate me you must be free. If you would correct my false view of facts,—hold up to me the same facts in the true order of thought, and I cannot go back from the new conviction.
>
> Ralph Waldo Emerson, "Eloquence."

DIPLOMACY, DISCUSSION, AND THE CHAIRMAN

Frank E. Walser

THERE is in the United States an already large and ever increasing number of teachers of discussion in the schools and colleges. Their teaching, which usually involves theory or talking about discussion and practice in the art, can and should include observation and analysis of various, actual deliberative meetings—and not merely the peaceful and successful ones. Only so can students come to understand the full significance to modern society of the art they explore.

There is, however, a difficulty, characteristic of the academic setting, which tends to limit opportunities for this important observational phase of instruction. It is that campus discussion is generally quite tame. Now and again the campus is split over a hot problem. Tense debate rages and perhaps ill will, even name-calling, may develop; but such times are rare. Still, the fact remains that talking about discussion and practicing or demonstrating the art are deceptively easy until real, tense, even bitter controversy arises. How then can students be prepared to use discussion ably and to work effectively for true discussion where it is resisted as it is today in a world torn by propaganda, prejudice, and strife?

Perhaps I can offer a few suggestions based upon my recent three-year study of chairmanship inside the United Nations at New York. I suggest, first, that the meetings of the UN—both large meetings such as those of the Assembly and the smaller committee meetings—could be studied and observed with profit. Discussion in the UN is not only often hot; much of the time it is confused. Most of the UN chairmen are so poorly equipped to cope with this confusion that they try merely to be good policemen and, by applying the printed rules, to prevent the worst abuses of orderly procedure. One can learn from failure as much as from success; and verbatim reports of discussions, films, tape recordings, and tickets to meetings open to the public are all obtainable in the UN. Study and analysis of such materials can lead to a fuller realization of the differences between polite academic deliberation and discussion in the world at large. Moreover, an appreciation of the difficulties under which decisions concerning world peace and security are made is no inconsiderable qualification for world citizenship.

A second consideration emerging from analysis of procedures within the UN has yet broader implications for those who teach and study the methods of discussion. The scarcity, the world over, of the very conference consciousness our American college courses in discussion aim to develop accounts in large part for the small progress made in improving discussion in the United Nations. It is a tragic fact of this scientific, mid-twentieth century that in most nations discussion is still seen as a series of speeches presided over by a chairman who, with his book of care-

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fully worded rules, functions as nothing more than a sort of traffic cop. Surely educated Americans and, in general, enlightened American opinion have here an immensely important task in world leadership; namely, to bring the many other nations up to date in recognizing the possibilities of greater and wiser achievement through fuller application of proved conference methods to international meetings.

The central difficulties which beset United Nations committees are excessive reliance upon formal rules and the pervasiveness of the strategies of power and of controversy. In the face of such difficulties it is clear that the diplomatic chairman must have certain rather specific qualifications and abilities—which, for reasons already noted, United Nations chairmen do not now have except by accident. The aspects of such leadership (for which on-the-job training is urgently needed at United Nations headquarters) are many, but those to which I wish to draw attention here concern the clarity of discussion, detection of the motives of delegate-conferees, and the proper place and limitations of formal rules of procedure.

I

Whatever the many facts and truths about world peace over which people differ, we can all agree that the political international conference, like any other meeting for discussion, is called to *clarify* a problem or a dispute. To clarify means to bring out plainly the true and the false ideas concerning an issue; and although there is in politics much hawing and pulling and subterfuge among power groups, there remains in any political conference some factor of appeal to intelligence and reason. That calls for a vote often arise before any true or clarifying discussion of an issue occurs, merely shows how weak still is this factor of appeal to reason. Nonetheless, were there no such elemental assumption that international conferences do exist to clarify problems, we would long ago have eliminated discussion in places like the United Nations and provided for immediate votes only.

Clarification requires a measure of co-operation in the thinking of the conferees—a condition never easy to achieve but hardest in the conferences we are examining, for there the bias of each conferee tends to be extreme. It is because conferees' minds are so often distracted by other aims, and the chairman's drive for clarity must serve as a counterweight, that I put his concern for clarity first among the qualifications for successful diplomatic chairmanship. In diplomatic conferences there tends to be an immense concern among conferees for pre-cooked and neatly formulated policies of solution and action. There is also liable to be some impatience, even irritation. Members have their eyes on the voting; hence, they are eager for clarity only as it serves to make their own arguments for their own preformed policies more convincing.

Technically, at least, the diplomatic chairman's functions are largely procedural. Thus, at moments when conferees begin to concentrate upon maneuvers by which they hope to influence the vote, it becomes imperative that the chairman be ready and able to recognize promptly when and how statements are irrelevant, for irrelevance gives him his opportunity to step in for the sake of order. Often in United Nations meetings there is so little sequence in the discussion of any one point that unless an astute chairman can prevent speakers from raising new points before the others have been fully

considered, the meeting becomes a potpourri or a sort of grandmother's quilt. A sensitivity to irrelevance is, of course, important to all chairmen, but for the special reasons indicated here diplomatic chairmen need special talents and training if they are to see quickly and clearly enough in what manner, if at all, any statement clarifies or brings out the truth of whatever point is under discussion.

II

But the chairman's ready perception of the irrelevant and his determination to bring truth and falsehood into the open are often insufficient to assure clarity and order in international conferences. Many a time, while the chairman drives with all his ability for clarity, he has reason to suspect that he is facing a maneuver to delay the vote —or to call it by its name, a plain deception. The conferee or delegate may speak as if explaining a point for the information of others. He may expound a former agreement or a boundary line, or the like, all the while working to use up time—perhaps because he believes a delayed vote will favor his side. Such a false front is so easy to hide that most diplomatic chairmen are unable to detect the true state of affairs quickly enough to prevent the apathy and frustration which descend upon any group when it finds thwarted its purpose for being.

The second qualification needed by the diplomatic chairman is, then, that he be so thoroughly trained as an observer of others that he will more readily than ordinary men detect what conferees are *really* driving at. Actually, diplomatic chairmen have the authority to act whenever they suspect the purpose of conference is being thwarted; but symptoms of subterfuge must be perceived before any such authority can be invoked. We have, therefore, another instance of how wise training might equip leaders of international conferences to function deliberately and with firmness where firmness is needed. Acting, deception subterfuge are the diplomatic chairman's enemies; his one hope of a good and fruitful meeting is his skill as an observer of posture, voice, tension, anxiety—all the traits that show motive—for with these talents he may unveil the actor however gently and politely and restore clarity and relevance to his meeting. Of course, to lead in this manner requires courage, but experience shows that courage, too, grows with the understanding, confidence, and sharpened perceptions of the *trained* leader.

III

A third qualification especially necessary in the diplomatic chairman is more difficult to define for it is a complex quality made up of imagination, psychological sense, and humility. With these traits even an untrained chairman may recognize after a few trials that there is much more to his job than most realize. He will find that he must know thoroughly the rules under which his committee or assembly is committed to operate, but he will also find that the rules do not give him all the answers. If he is truly sensitive to the requirements and possibilities of his position, he will soon see that something often needs to be said or done even though no one is out of order and no rule is broken.

At first glance it may seem that this broad conception of group leadership is no more difficult to acquire and apply in international conferences than elsewhere. However, consideration of the backgrounds of those who serve as diplomatic delegates and of the procedural

formality which is ever present in international meetings will dispel any illusion that diplomatic chairmanship is no more complex than chairmanship elsewhere. Those who comprise the deliberative bodies of international organizations are drawn largely from politics and the law. They are often men and women who are at their best on the hustings or arguing before a judge or jury. Their most important experiences have been with those forms of communication in which the sensitive vigilance, the good listening, the scrupulous avoidance of prejudice, and the constantly open mind, so indispensable in the chairman, are of no more than secondary importance.

The practical consequence of these patterns of experience and training is that international conferences are rule-ridden. Thus, each part of the United Nations—the Assembly with its many committees, the Security Council, the Trusteeship Council, and the rest—has its own rules for chairmen. So great is the reliance upon these rules, and so serious the confusion in meetings, that a special committee is chosen to sit for many hours discussing various suggestions for improving this or that rule. How pervasive is this dependence on procedure by rule was indicated to me by a Secretariat official with whom I sought to find some form of training for chairmanship that would not offend the pride of a prime minister or foreign minister serving temporarily as a delegate and, therefore, as chief of his delegation, a likely choice as a committee chairman. In the course of our consultation the official of the Secretariat, a Chinese gentleman, admonished me: "Here, you must remember, everything is legalistic. To be even considered or to gain any respect, an idea must be put in the form of a rule or resolution that the Assembly, as the responsible body, will pass." "But here," I answered, pointing to the last page of the manual of rules of the Assembly, "it is clearly stated that Mr. Lie must do everything he can to help the chairmen." At this the official hesitatingly agreed that the door might be open for something like the chairmanship training we had been discussing.

Such is the climate of formality in which the diplomatic chairman, if he is to become a truly successful leader, must discover those aspects of his job which are quite outside the rules but no less his to learn. Sad to say, the chairman who makes this discovery is still rare. (One significant evidence is that the books on discussion and conference in the United Nations library are little used.) It is my estimate, though not based upon a systematic survey, that not more than one in ten United Nations chairmen discovers that he has responsibilities for leadership which extend beyond the application of rules. *Worse still, the great majority of the chairmen do their work badly, often not even troubling to learn the rules they are responsible for enforcing.* A high Secretariat official has told me that if the chairmen could be assembled and taught thoroughly even the six rules most commonly called into question, many in United Nations headquarters would be happy.

It is not, then, a simple task to imbue the typical diplomatic chairman with a full conception of his job, for he is frequently unprepared by background and experience to perceive what functions of leadership will best serve the twin courses of relevance and clarity in discussion. At the present time in the United Nations each chairman relies heavily on a Secretariat official or expert who sits beside him, taking no part

in the discussion but merely watching the chairman and counseling him. In the Trusteeship Council, for example, Dr. Ralph Bunche spends much time sitting beside the various chairmen to support them when they falter. There is, as yet, no systematic program calculated to help United Nations chairmen to see their tasks clearly and in full, although this third qualification—a generous orientation to the tasks and possibilities of diplomatic chairmanship—is nowhere more wanted.

IV

In America and in England conference, with all that it requires for success, is completely accepted as a tool in many spheres of national and community life. Because these nations lead in the use and practice of this art, their opportunity and pressing responsibility to broaden its applications and uses are obvious. But in the politico-international field conference is a strange, new flower.

We need not look upon the instruments of strategy and power—armies, navies, prestige—as bad. Our history bespeaks the effectiveness of the methods of power, and the traditions and habits established by our past run deep. These are, however, traditions and habits which are inimical to clear and rational exploration as the basis for decision-making; and their influences are to be seen even in the elaborate Division of International Conferences of our own Department of State. Here, one soon sees, as he goes among the personnel of the division, that much effort is exerted to assure well-planned, well-led discussion, aiming at formulation of sound American policies. But this concern with the art of conference is not carried, with our policies, into international meetings. At this level of deliberation planning is not focused upon the means of achieving truly honest and well-led discussion as an instrument for improving American policy once it has been offered to an international conference group. The object now is victory for a preformed policy, not the thorough discussion aiming at international understanding of a problem and its solution which was the object of the preliminary discussions in Washington.

Thus far have we to go before we may say that the methods and assumptions of discussion have begun to find in international affairs the acceptance accorded them at lower political and social levels. In these facts there seem to me two questions which I might address to readers of *The Quarterly Journal of Speech:* Are you exerting your full influence, as persons professionally interested in the art of conference, in behalf of leadership training for public officials, especially those who determine the very issues of war and peace? And are you devoting enough attention in teaching and research to perfection of the means and methods by which the strategies of power and of conflict may be ameliorated in meetings where, despite our wishes, they emerge?

Theoretically, or in neutral moments, as when Churchill and Roosevelt were planning the future on a battleship in the midst of world war, all leaders and all nations are for honest meetings, for true conference, for full reliance on reason and intelligence and man's sense of justice instead of the tricky tactics of prestige and power. But in practice things go otherwise. In the heat of controversy the importance of full and fair discussion *prior* to the making of decisions on policy are too often forgotten, though the authority of a chairman of ability and good training might restore to its proper place the appeal to reason implicitly approved whenever a conference is created.

The only way to change this repeated failure of the forces of reason and intelligence before the forces and tactics of power and selfish nationalism is to increase, through education, the minds that are maturely aware of the potentialities of decision-making through discussion. Perhaps even more important than serving the needs of students who are preparing to serve in international conferences is the need to develop and spread among all educated persons an understanding of the basic conflict between the habit and tradition of negotiation through power and the new sciences of human behavior and human engineering which include conference technique. This is the conflict which disturbs the meetings discussed here; it is the conflict which informed and well-trained diplomatic chairmen can ameliorate; it is the conflict which the departments of Speech in schools and colleges have an obligation to explain as an integral part of their instruction in the arts of public address and discussion.

All of us become powerful propagandists when our understanding is rooted in deep and ripened conviction. And the consciousness of what *can* be accomplished through the methods of conference is a positive knowledge, whether we face conflict over Suez or over Trieste or Korea. In this period of history when humanity is trying to use another means than war as an instrument of policy, we need most desperately not only wise and well-schooled leaders who can give effect to the newer patterns of decision-making, but also large numbers of men and women well enough educated to spread rapidly this conference-consciousness. If we have not both, the transition period we are passing through may not fade fast enough to permit us to avoid suicide.

ANTI-RATIONAL FALLACIES

> When reason is in opposition to a man's interests his study will naturally be to render the faculty itself, and whatever issues from it, an object of hatred and contempt. The sarcasm and other figures of speech employed on the occasion are directed not merely against reason but against thought, as if there were something in the faculty of thought that rendered the exercise of it incompatible with useful and successful practice. Sometimes a plan, which would not suit the official person's interest, is without more ado pronounced a speculative one; and, by this observation, all need of rational and deliberate discussion is considered to be superseded. The first effort of the corruptionist is to fix the epithet speculative upon any scheme which he thinks may cherish the spirit of reform. The expression is hailed with the greatest delight by bad and feeble men, and repeated with the most unwearied energy; and to the word "speculative," by way of reinforcement, are added: *theoretical, visionary, chimerical, romantic, Utopian.*
>
> Sydney Smith, "Fallacies of Anti-Reformers."

HOW I PREPARE MY SERMONS: A SYMPOSIUM

Charles A. McGlon
with the assistance of
Harry Emerson Fosdick, Joseph M. Dawson, Ralph Sockman, Vincent J. Flynn, Joseph Rauch, and Edgar DeWitt Jones

PERHAPS more young people in the United States today are preparing to preach than to engage in any other type of formal public address. When the number in this group of neophyte speakers is added to all those others who are preparing to engage in related types of religious speaking, the result seems overwhelming. Settled upon their goal for a life of service through speech, most of them are unusually earnest in their quest for a preparation or a training that will assure them an increasing effectiveness. For an invaluable type of help, they look to their elders who have succeeded in their chosen field. From their teachers by example they seek more than shibboleths to speak or distracting practices to avoid: they are interested primarily in what to do rather than in what to avoid doing.

Based on the positive approach to religious address, a project was initiated in November, 1950, to discover some of the secrets of recognized contemporary preachers. Many prominent religious leaders were asked to write statements of from five hundred to fifteen hundred words regarding their methods, procedures, and techniques of preparing sermons. Seeming omissions or oversights in the final list of those who were willing to share their personal experiences with young religious speakers, with teachers of religious address, and with scholars in all phases of public speaking, occurred for various reasons. But the six men who comprise the following symposium unquestionably represent religious speaking at its best, not only in their own religious groups but in American pulpit address.

Harry Emerson Fosdick, D.D., LL.D., S.T.D., L.H.D., is Minister Emeritus of the Riverside Church in New York City.

Joseph M. Dawson, D.D., LL.D., is Executive Director of the Baptist Joint Committee on Public Affairs, with headquarters in Washington, D. C.

Ralph Sockman, Ph.D., D.D., LL.D., L.H.D., Litt.D., S.T.D., is Minister of Christ Church (Methodist) in New York City.

The Very Reverend Vincent J. Flynn, Ph.D., is President of the College of Saint Thomas and of Saint Thomas Military Academy in Saint Paul, Minnesota.

Joseph Rauch, Th.D., D.D., LL.D., is Rabbi of Congregation Adath Israel in Louisville, Kentucky.

Edgar DeWitt Jones, D.D., Litt.D., is Minister Emeritus of Central Woodward Church of the Disciples of Christ in Detroit, Michigan.

In the preparation of their papers, the participants were not asked to conform to a pattern. The results did not require any appreciable degree of edit-

Mr. McGlon (Ph.D., Columbia, 1951) is Professor of Speech at the Southern Baptist Theological Seminary. One of the few laymen in the United States giving his full time to teaching ministerial students, he has taught also at the University of Florida (Gainesville) and at George Peabody College for Teachers (Nashville, Tennessee).

ing. Each a distinctive speech personality in his own right, the writers seem to develop a philosophy and a procedure of considerable agreement and unity. Their joint contribution herein should have distinct significance for the understanding and improvement of contemporary religious address in both the classroom and the pulpit.

Harry Emerson Fosdick

The first step is the choice of an object—not a subject, but an object. A famous Scotch preacher was once greeted by an admirer who exclaimed: "That was a wonderful sermon." "What did it *do?*" retorted the preacher, "What did it do?" Every sermon's central motive should be some definite objective to be achieved. An essayist may be content with the discussion of a subject, but a preacher can be content only with the attainment of an object. I mean not simply some over-all aim—such as the presentation of Christian truth and the persuasion of men to accept it—which obviously should be all preaching's purpose, but for each sermon a specific intent. It may be the help of individuals in facing some personal problem, or the answering of a puzzling question in theology, or the persuasion of tempted souls to abandon some popular sin, or the confrontation of some public evil with the Christian ethic, or the winning of wavering minds and consciences to a definite decision for Christ, but I, for one, cannot start a sermon until I clearly see what I propose to get *done* on Sunday morning.[1]

To be sure, the object of a sermon always involves a subject. Whatever the aim may be, some truth is relevant to its accomplishment, but the truth, when presented in any given sermon, should be no abstraction, but an implement to serve a definite intent. So, having chosen an object, I look for the relevant truth, and at that point the Bible invariably steps in. Sometimes a single passage may sum up the matter, but if I give an exposition of that passage it is not for the exposition's sake, but because I hope to drop the truth, like a pile-driver, ramming home the impact to achieve a definite result. Sometimes a sermon may have no single text; the pertinent truth may be so diffused in Scripture that one starts with his object and keeps running into applicable passages, one after another. These two factors, however, always are present at the sermon's origin—a definite objective and relevant truth.

With this much clear, I sit down with pen and paper and practice what the psychologists call free association of ideas. That is, I jot down haphazardly any idea that comes into my mind, which directly or indirectly bears upon the matter in hand. At this stage I do not consider how the sermon will begin or end, or what its structure may turn out to be. I give free gangway to my mind, and let it pick up anything, within the scope of the sermon's object and subject, which it may chance to light upon. If an idea is only a vague intimation with no development or application evident, I do not labor it. If an idea branches out into consecutive suggestions, I briefly note them. I observe no logical continuity in accepting any suggestion that may come, but jot it down. This process may go on for hours—one idea awakening another, and all of them an unorganized jumble and potpourri, without order or logical connection; but not infrequently, when this stage is finished, I have the basic ma-

[1] Cf. Harry Emerson Fosdick, "What's The Matter With Preaching?" *Harper's Magazine*, CLVII (July 1928), 134-141; and Roy C. McCall, "Harry Emerson Fosdick: Paragon and Paradox," *QJS*, XXXIX (October 1952), 283-290.

terial, the loose bricks, with which the sermon will be built.

When this process of free association has run its course and is paying no more dividends, I take my mind in hand and face it with definite questions.

(a) What have I ever read in general literature—biography, history, novels, poetry—that throws light upon my theme?
(b) What have I ever run upon in personal counseling that illustrates the human need with which I am dealing and the resources to meet it?
(c) Where, beyond the passages I have already thought of, does the Bible—that vast storehouse of experience—illumine the sermon's problem and the way to treat it?
(d) What, in my own personal experience, has this theme intimately meant to me, and what—honest-to-goodness!—does it really mean now in my own life?

Such questions as these mean research, without and within, and generally by the time the results are gathered I begin to see the structural outline of the sermon. When matters go well, I do not deliberately build the structure; it *comes*, emerging out of the material as though by spontaneous suggestion. Sometimes the whole structure appears with imperative clarity; sometimes I see only where I must begin, and vaguely perceive the steps that will follow. Some sermons, therefore, are fully outlined before I start writing; on others I commence writing and feel my way, stage by stage, until the outline becomes clear.

Every sermon I have ever preached has been written in full by hand. I think on paper. I recognize, of course, that there are other methods; that there are geniuses, to whom the old Negro preacher's advice applies, "Read yourself full; think yourself clear; pray yourself hot; and then let yourself go!" The Henry Ward Beechers can do that and still retain, to an amazing degree, variety and flexibility of style, richness of vocabulary, freedom from repetitious words and phrases, and diversity of ideas. As I have watched the preachers who do not write, however, I have seen the almost inevitable result: monotonous style, a limited vocabulary with few synonyms, repetitious ruts of thought, and finally a quick change of pastorate to find a congregation unfamiliar with the preacher's now well-worn clichés. Even the Beechers avoid such consequences only because, while they do not write their sermons in full, they write articles and books constantly, and so gain for their preaching what habitual writing alone can give.

Writing forces careful consideration of phraseology; makes the preacher weigh his words; compels him to reread what he has written and criticize it without mercy; constrains him to clear up obscurities in thought and language; begets discontent with repetitious mannerisms; and allows the preacher, before he mounts the pulpit, to listen, as it were, to his own sermon as a whole, and judge whether it would hit his nail on the head, were he an auditor.

The familiar criticism of the written sermon is that it lacks spontaneity, but that depends, first, on what kind of sermon has been written; and, second, on how it is delivered. Written and spoken styles are not identical, and the competent preacher, preparing a sermon, learns to write, not for readers, but for listeners. He writes as though he were speaking, with the direct impact of work on ear always in mind. In his imagination, as he puts pen to paper, the congregation is vividly present—especially some specific type of person whose mind and conscience he proposes to reach—and he writes as he would talk to people face to face, directly, pungently, appealingly. A lawyer does not prepare an

appeal to a jury in the same manner used by an essayist inditing a thesis, but rather, determined to get an affirmative decision, he orders and phrases his address with listeners in mind, and so conceives and words it that it undercuts prejudices, challenges opposition, evokes emotion, persuades reluctant minds, and gets a decisive vote. No sermon need be so written that it lacks spontaneity.

As for a sermon's delivery, there are many methods, and I have tried three of them—memorizing, speaking from an outline, reading from manuscript. Memorizing I gave up long ago. Speaking from an outline has been my most common practice. But in recent years I have found that one can have the full manuscript in front of him, and can read it as though he were not reading but talking, with just as much freedom, spontaneity, colloquial directness and person-to-person impact as though no manuscript were on the pulpit. Just as one can *write* for listeners, so one can *read* for listeners, combining the advantage of a manuscript's careful preparation with the freedom of face-to-face address.

This brief statement has concerned only the preparation of the preachment, not the preparation of the preacher. That second matter runs deep. The best sermon ever written can be murdered by a preacher spiritually unqualified to present it. And many a sermon, which would suffer devastating criticism at the hands of homiletical experts, has moved human souls to great issues, because what the preacher *was* made his words weigh a ton. Nevertheless, our Lord, whose message was driven home by his divine character, was not careless of the form his message took. His parables are more than spontaneous—they are works of art, unmatched in the annals of man's teaching.

JOSEPH M. DAWSON

During thirty-one years as the pastor of the large First Baptist Church, Waco, Texas, closely associated with Baylor University, I was under constant challenge to make my sermons fresh and stimulating to an audience which included college professors and students, business and professional people, together with many from the ranks of the so-called workers. My duties in this pastorate over so long a period were multitudinous, but I considered preaching to be my major task. After many years in my present position, affording a vantage point for nation-wide observation, I still hold that whatever else a pastor does, he must preach.

My greatest difficulty in preaching has always been to find a text or a subject which gripped me. Once I found myself gripped, the rest came easier. Sometimes a theme for a series laid hold upon me, and the subdivisions being determined in advance aided no little. It should be insisted, however, that this device does not lessen preparation, but actually demands more. One can hardly postpone study, and in the event of emergency improvise on the spur of the moment under this arrangement; for a series should be fairly well integrated and balanced in treatment. No hodgepodge will do.

Having procured a subject and text, very early in the week if possible, my next step was to go to my library shelves and take out every volume which offered any help. In order to get my bearings and to make sure that my expected treatment would square with the meaning of the Scripture, I read it in several versions, and then proceeded to examine the commentaries, especially those which gave attention to exegesis or exposition. This course often proved corrective of false impressions and of snap judgments. Whatever slant one may choose to give

a Scripture, one's interpretation should be warranted, or else a man should explicitly state how he derives his construction of the Scripture.

As to commentaries, I seldom discovered anything of particular value in their homilies, unless it was an occasional illustration or a quotation from some celebrity. Nor did I respond to suggested topics. Themes usually developed out of some experience in my own life, some situation in the church, some national or international development, or from reading a strong book, not to neglect frequent questions which grew out of counseling. I can hardly see how preaching can be separated from life, and life in the throbbing present.

With these preliminaries settled, I yielded to brooding and observation. For capturing these fugitive, often elusive, contributions I kept a commonplace book. In it I jotted down, without regard to outline, whatever came to me. Sometimes, when on pastoral calls, in attendance on meetings or otherwise occupied, I found it difficult to retain the flash until I could get back to my study and put it down in the commonplace book. I did not adopt the habit of Jonathan Edwards, who on his excursions pinned his thoughts on scraps of paper to his coat, so that upon his return he appeared decorated from head to foot. I managed more frugally, but adopted a sort of shorthand method to record a reminder which enabled me to transfer to my treasured repository each golden nugget.

This commonplace book had no permanent worth, for some of the jottings in it turned out to be worthless, and those worthwhile got incorporated in my final outline and became available for future as well as immediate use. After use I discarded it. Perhaps some men would prefer to keep a diary in which they might register a better assimilated account of their thoughts. I have tried diaries, but never succeeded with them. They proved too laborious and impracticable for me.

As to gathering my materials into an organized and consistent whole, it was easily done. Indeed, these materials fell naturally into a suitable outline, or under shifting of arrangement could be utilized in a different one. I would not claim that my outlines were always as inevitable as those of the greatest of all expositors, Alexander Maclaren. Nor could I pretend that they preserved as scrupulous continuity as did those of my teacher, President B. H. Carroll of the Southwestern Baptist Theological Seminary. Least of all, could I show as great skill in alliteration as some of the homiletical experts. But they were adequate for my need and met a certain mnemonic demand. It might be that I fall somewhat short of adoration of the sermon outline experts, by which I am not to be reported as despising a proper rhetorical organization of one's thoughts.

Concerning the purpose of any outline at all, let me say that in addition to the laws of speech, I employed it as a means of following through in my delivery. I never wrote out my sermons, hence did not read them. I have, too, an exceedingly poor verbal memory, so defective in fact that I could never quote an entire poem with exactness if my life depended upon it. The outline for me was a device for mastering my thought and making it known in orderly discussion.

Before leaving the subject of outlines, a confession might be offered. Having been trained in journalism, it is possibly true that I was often guilty of crowding into the opening sentences many of the more important statements. Thus the

sermon itself tended to become something of a detailed amplification of these major items in the message. Be that as it may, I studied diligently to make the opening sentence an arresting, impressive one.

This does not mean that I was careless about the end. I believe that every sermon should have a climax, and that the climax should contain in addition to a reasonably convincing conclusion a strong appeal to the will. If I am correct, the emotional element has to be included. Often the preacher resorts to poetry for this or to some moving quotation from a hero or from a person to be venerated. My own preference is an authentic anecdote or apt historical incident. To clinch the truth which has been expounded, something that will stir the hearer is desirable.

In the matter of illustrations, of course, the best are those with which the preacher has some personal connection, even related to his own experience. For books of illustration I have little admiration, although I will concede that they have probably assisted in relieving many an unresourceful parson from a dry-as-dust discourse. If one is widely read or widely traveled or has lived to accomplish anything, one is not likely to be destitute of illustrative material. Mere books will not yield the most effective illustrations; they must spring from life, and a life of sympathy and service will accumulate an inexhaustible supply.

I have a lawyer son who seldom loses a case. He has been one of my severest critics—and incidentally, one of my most helpful! Repeatedly he has said to me, "Dad, it is not enough to work up your sermon—you have to learn it." By that he means that after a man has composed his sermon, he has to master its content from first to last, so that he knows precisely how he will proceed and where he will land. He cannot enter the pulpit to stutter or to wander or to stumble. He must drive straightforward toward the verdict which he wishes to procure. To do this he must not only depend on God but feel sure of his part.

The only kind of extemporaneous sermon to be countenanced is the one which flows from a full fountain. If the barrel has been filling and fermenting for a long time, the extempore preacher may then, as Charles Spurgeon said, turn on the faucet and let the rich liquor flow! If, as Henry Ward Beecher said, the preacher has only one sermon and been a lifetime preparing it, he is ready to shoot quick, otherwise he had best inquire into his ammunition.

Ralph Sockman

During the summer I plan to make my reading general and enjoyable. I read rather widely in fields which appeal to me, some books of biography, some of fiction, some of Biblical exposition, and other areas which would seem to offer something useful for the pulpit.[2]

I come back in the fall with perhaps 75 or 100 possible sermon themes. I may use very few of them in the ensuing season, but in this way I have collected several hundred themes which may strike fire with my mind. I try to plan my sermon subjects at least six weeks in advance and follow in general the church year, so that I may cover the full-orbed gospel which we are commissioned to preach.

One of the phases which I stress with my homiletic students at Union Theological Seminary is to keep variety both in the content and story of their sermons.

The minister is always in danger of having a "line" which he voices too

[2] Cf. Donald Macleod, *Here Is My Method* (Westwood, New Jersey: Fleming H. Revell Company, 1952), pp. 181-183.

much. The truth which we have in Christ is so vast that there is always romance in exploring its range.

In preparing my sermon for original delivery, I consult usually some eight or ten books for each sermon. When I get a new book, I do not read it at once but look over its contents and see what it has to offer. Then when I am preparing a sermon, let us say on prayer, I recall the chapter of the book which may have material on that subject. I take down one-line notes with page references. After preparation of eight or ten hours of reading, and note-taking, I begin to consider the outline. This takes me perhaps two or three hours, to get a sermon pattern. I usually have this done by late Friday night. My usual custom then is to spend all day Saturday writing the morning sermon.

On Sunday morning I rise at seven o'clock and think through the sermon until about eight forty-five. In this way I get the manuscript into my mind so that I can leave it behind when I am in the pulpit.

I take into the pulpit only the quotations which I desire to read. It has always been my feeling that to read a quotation gives a sense of exactitude which is desirable. I speak therefore without notes except the quotations.

My morning sermon is repeated at five o'clock in the afternoon in order to accommodate those who have difficulty in getting into the church in the morning.

As you may know, my sermons during the winter are given in the pulpit first and then about a month afterward are prepared for the radio in a somewhat shortened form. This means that the first part of each week is given over to the preparation of my radio sermon. Getting it ready, I have before me both my written manuscript which I had prepared for original delivery and also the transcript of what I actually said in the pulpit. Having thus before me what I intended to say, and also what I actually did say, I try to prepare what I should say, and this is the broadcast which comes over the air on the National Radio Pulpit.

If I have to carry around with me for the rest of my life a plodding mind that wants anywhere from eighteen or twenty hours to thirty before it is willing to have me get up in the pulpit, at least I do not have to be afraid that what I am pleased to call my intellectual machinery will grow rusty and break down from disuse, or that some day I shall have to pay across the counter in still more vapid mouthings and platitudinous banalities the price of all laziness, however able it may be.[3]

THE VERY REV. VINCENT J. FLYNN

In answering [the] question about how I prepare my sermons, first of all let me distinguish between "occasional" sermons, the sermons written and spoken for some important occasion, and the ordinary Sunday sermons, which I, as President of a Catholic college, do not often have occasion to deliver. I think, therefore, that it might be more logical for me to discuss how I prepare my occasional sermons.

I am sure that my "method" of preparing sermons is not at all new. First, I try to confine my remarks to a topic upon which I may have some firsthand information. If this is impossible, I try to read up on the topic and try to get the best information I can find upon the subject.

I try always to put what I have to say in plain and simple English, striving especially to avoid both the pretentious and the obvious.

I have the first draft typed out in triple-spaced form, and I go over it again

[3] Paul Scherer, *For We Have This Treasure* (New York: Harper and Brothers, 1944), pp. 143-44.

and again. Then if there is any point which is clearly debatable, I have the text gone over by several friends, of varying points of view and varying kinds of expertness. Only after they have given me their judgment do I dare to put the sermon in print.

Rabbi Joseph Rauch

Let me say at the outset that this article makes no pretense to being scholarly, historical, and scientific. It is going to be a heart-to-heart talk, more or less of a confessional, but not a complete confession. I shall try and put down some thoughts and experiences that have been mine in a Rabbinate of forty-seven years, seven in Sioux City, Iowa, and forty in my present congregation.

I may begin with the observation that the sermon is the unfinished business of every minister. We are never through with it. A sermon marks our mounting the pulpit for the first time, and it is a sermon that is our valedictory when we make our official exit from it. As long as we are active in the ministry we are preparing sermons. We have no sooner delivered one sermon when there is another one to prepare. The process is endless.

I recall the fear and anguish when I was to preach my first sermon as a seminary student before the faculty and student body of the Hebrew Union College. It was pure and unalloyed suffering. What was I to say, how was I to say it? I thought I had to solve all the problems of the universe in that one sermon and crowd into it all I knew. The second was not difficult. The first was appalling. I attempted both and succeeded in neither. I thank God there is no record of that sermon in the archives of my Alma Mater. I was to learn years later that if a sermon had but one simple, solemn, and meaningful thought within the understanding of the average man, and that thought was related to God and expressed clearly and with dignity, it was all one had a right to expect from a sermon.

There are many formulas that suggest themselves as guides for sermon preparation. I recall a very simple one from Dr. Isaac M. Wise, the founder and first president of the Hebrew Union College. Said he, "Get something to say, say it and stop."

Let me only dwell on the first.

"Get something to say." In the early years of my ministry I had much difficulty in getting sermon topics. It was not because there was a dearth of them but rather because I did not see what was about me. I wanted something that was arresting, startling, dramatic. It took me some years to realize that people came to services and listened to sermons to be helped in the problems of daily living, to be encouraged to do good things in life, to find God, to learn how to pray to Him and be helped by Him to overcome their evil inclinations. They wanted the sermon to lead to this. They were not averse to hearing from the pulpit great world problems discussed and to share the minister's thinking about them but even here it was the spiritual aspect they were looking for in the pulpit. The purely political, informational, economic, and scientific aspects of world affairs were not what they were looking for from the sermon. These they could get elsewhere and frequently from better and more authoritative sources.

I began to be alert to the questions my people were asking about religion in general and personal religious problems in particular. This opened a rich and inexhaustible storehouse of sermon topics. From then until now it has not been a problem of a theme for a sermon but

how to make of it a worth-while and helpful religious message. My thinking and my reading took on an added angle. They developed something like a sixth sense to spot materials that would lend themselves for pulpit themes and illustrative material.

The richest depository for this is Holy Writ. It is the great and sacred treasure house. One has to learn how to read the Bible in a new way, a way not taught as far as I know in our seminaries, to see the wealth in almost every chapter for sermonic purposes. Using the Bible has many advantages. Among these is the fact that worshipers like Biblical themes that center around a text. They feel, and so does the preacher, that a subject whose mere mention suggests religion and which is developed along religious lines appeals to the majority of the congregation. This has been my experience. Book reviews, purely political problems, literary and cultural fads of the day, may attract some, but they who come regularly to the house of God for a religious message want to hear the word of God about the issues of life.

Getting the subject of the sermon is in large measure getting the sermon. The moment I have a subject the sermon begins to take form. My mind not only consciously but unconsciously begins to be on the lookout for anything and everything that bears upon it. It is like walking down the street looking for someone. We pass hundreds of people without seeing them, but the moment we catch sight of the one we want to see our vision focuses on him. All others are like ships that pass in the night. The one we want to see is the only one that stands out in bold relief.

Once I have decided on what to preach at a given service, my mind is constantly at work on it. I do not believe in reading up for a sermon, but I do recommend a lot of the preacher's own thinking about it. The latter makes the sermon his own.

In preparing my sermons I aim at a stratum of unity and variety of interpretation and application. It is not easy to keep to unity. It is much easier to roam and digress. What I have in mind in the phrase "stratum of unity" is to have one basic thought around which the sermon should revolve. I have found such sermons to be the most effective. They lend themselves to be understood with the least effort. The emphasis on the subject discussed may be multiform, but care should be taken to rivet this emphasis to the theme and not get lost in illustrations.

I do not write outlines of sermons. As soon as I have the subject I write it out as the thoughts come to me. I do not recommend my method as the best. I am sure it is not. I am merely stating here how I go about my pulpit work. Unless the sermon is to be published or radiocast it is rarely revised. This is not to say it does not need revision because I find that for publication or radiocasting all my sermons need to be corrected and some need a great deal of it. But the pressure of duties, the lack of time, perhaps I should add a bit of laziness, do not give me the opportunity for revision; so I, like most people, follow the line of least resistance.

Even when I do not revise I find that the mere writing of a sermon is of great help to me. It makes me careful in marshaling my material and guards me from carelessness in expression. It is also a check on vagueness and inaccuracies. Frequently I think I am clear on this or that point only to find when I put it down on paper that I need more

information, or more precise judgment, or both.

Writing does something else in my case. The mere act of writing a sermon is enough to impress it on my mind. This applies not only to the subject matter in general but to about 80% or 85% of the actual form in which I have written it.

Frequent writing is a great aid to extemporaneous preaching. I am convinced the more we write the better are our extemporaneous efforts.

How simple should a sermon be? The simpler the better. The incontrovertible and overwhelming proof is Holy Writ. The great, I may say the greatest, utterances of the Bible are simple, brief, and readily understood.

Let me illustrate:

"Ye shall be holy; for I the Lord your God am holy." Lev. 19:2.

"Justice, justice shalt thou pursue." Deut. 16:20.

"Proclaim liberty throughout the land unto all the inhabitants thereof." Lev. 25:10.

"The Lord is my shepherd; I shall not want." Ps. 23:1.

"The mind stayed on Thee Thou keepest in perfect peace." Isa. 26:3.

"The fool hath said in his heart: 'There is no God.'" Ps. 14:1.

"Whom have I in heaven but Thee?
And beside Thee I desire none upon earth." Ps. 73:25.

"Seek peace, and pursue it." Ps. 34:15.

"Have we not all one father?
Hath not one God created us?
Why do we deal treacherously every man against his brother." Mal. 2:10.

"The Lord shall keep thee from all evil;
He shall keep thy soul." Ps. 121:7.

"It has been told thee, O man, what is good,
And what the Lord doth require of thee:
Only to do justly, and to love mercy, and to walk humbly with thy God." Micah 6:8.

"There is no man that sinneth not." 1 Kings 8:46.

"Except the Lord build the house,
They labour in vain that build it." Ps. 127:1.

"The sacrifices of God are a broken spirit; A broken and a contrite heart, O God, Thou wilt not despise." Ps. 51:19.

"Though He slay me, yet will I trust in Him." Job 13:15.

All these are taken from the Old Testament. The New Testament is equally rich in such material.

In the preparation of sermons we must have, among other aims, two definite objectives, the message and those to whom it is directed.

A word about each.

The task of the sermon as I have intimated earlier is to bring the word of God to those to whom we preach and to persuade them to possess themselves of it with all their hearts, with all their souls, and with all their might. The sermon is the preacher's call inviting men and women to come to God. The varied forms in which the invitation is extended week after week and year after year afford countless opportunities to show how the word of God and faith in Him enable us to meet every situation in life.

To be able to do this we have to fill ourselves constantly with the knowledge of God and to find it sweet and satisfying ourselves before we can ever hope to make it attractive and appealing to our hearers. One of the visions of Ezekiel may help make clear what I have in mind: "Son of man, eat this roll and go and speak unto the House of Israel. So I opened my mouth and he caused me to eat and it was in my mouth as honey for sweetness."

The second observation touches the intellectual and spiritual caliber of the congregation. No preacher should ever underestimate this. We in the pulpit may have a bit more information about the Bible, theology, our creeds, and the stories of our faith, but in the smallest congregation there are men and women richer in life's experiences than we and not infrequently possessed of a faith so deep and steadfast, so tried and tested in the storms and sufferings of life, as to dwarf our own. In the larger congregations there are invariably men and women in front of us who know much more about many things than we do. We should therefore always be circumspect and humble in the manner of preaching. Every sermon should be as much a message for the preacher as for the congregation. We need it as much as any to whom we preach.

We need faith in and for our sermons. I am convinced that no sermon has ever entered the heart of the listener unless it first came from the heart of the preacher. In some inexplicable way men and women can detect genuineness and earnestness in a sermon, especially when they know the man who speaks from the pulpit to them. When the sermon squares with the life of the preacher it is a spiritual force. R. T. Herford, the man who has done such fine and scholarly work on the whole subject of Pharisees, once said to me, "Only those people understand my preaching who know and love me."

I have said nothing about the manner of delivering a sermon. I do not know whether there is much, if anything, that I have to say on this subject that is of special value or interest. I never try to orate or to pontificate. If I am guilty of this I am not conscious of it. I try to be clear and honest in what I say. I have never consciously tried to imitate the preaching of anyone. This is not conceit on my part. It is due to the conviction that I can only be myself with any degree of comfort. I cannot be anyone else. May I add parenthetically that in due time congregations know what we are and it is a bit risky to pretend before them to be what we are not.

The time element is important, but not as important as many think. A so-called short sermon may be boring and seem very long, whereas a fine message that grips the heart, stirs the soul, and in a spiritual way stimulates the intellect may take more time and yet not seem long. The widely prevalent custom of having a sermon last between twenty and thirty minutes in a service scheduled to last an hour seems a well-balanced and accepted arrangement.

The sermon should be given orally. A manuscript detracts. We like to look at people when they speak to us, and they in turn should be looking at us when they address us. The sermon was always intended as the spoken word from the interpreter of God's message to the congregation. Throughout the Bible we have the phrase, "Speak unto the children of Israel." This applies to lawgiver and prophet alike. I do not recall an instance where Scripture says, "Read unto the children of Israel."

Edgar DeWitt Jones

I began public speaking at the age of ten years, and won a declamatory contest about that time. When I was a student at Western Academy in northeast Missouri, I won first place over six contestants representing high schools and what we are now calling junior colleges. During my days as a law student I made speeches on patriotic occasions, lodge picnics, and other similar occasions. I preached my first sermon in my home church before I took my Seminary

course, and consequently had no little experience in pulpit and on platform before I entered the Christian ministry.

My first pastorate in Kentucky comprised four preaching points, and I resided during those days at Erlanger in northern Kentucky, some seven miles from Cincinnati, Ohio. I had plenty of time for study, and I wrote out my sermons, both morning and evening, in full. I soon discovered that after I had written a sermon and read it over a few times I could follow it closely. I outlined my sermons carefully but did not take the notes into the pulpit—hence I learned to preach without notes from the beginning of my ministry, and have followed this practice through half a century of pastorates.

In the course of a few years I discontinued writing out my evening sermons in full. My plan was to outline them carefully, memorizing scriptural and other quotations and mastering as nearly as I could my material. I have followed this plan for the Sunday evening sermon through all the years, deviating from it only slightly. It was Bacon, I think, who said that reading makes a full man and writing an exact man. Writing also is an aid to the development of an ample vocabulary, and while there have been and are able preachers who write but little and speak with power, I think they are the exception. Writing is a discipline, and even though it be laborious, is worth all that it costs in what some call sheer drudgery.

Very early I made use of little memorandum books in which I wrote down texts and subjects. Having chosen a subject, I usually began preparation of a sermon on Monday, writing out a rough draft which I painstakingly outlined, followed by a second draft written out in full. Sometimes this second draft satisfied me, but not always. Sometimes I made as many as three and even four drafts before I found the sermon to my liking. Later I dictated the last draft to a typist who took it direct on her typewriter. This draft I mulled over at some length, and after corrections and amplifications it was retyped to the extent of some eight or nine and occasionally twelve pages.

In my opinion the best sermons I have preached were on subjects and texts over which I had pondered many weeks, sometimes months, and, in some instances, even years. For example, the familiar text from Romans 8:28, "And we know that all things work together for good to them that love God, to them who are the called according to his purpose," was a favorite text of mine. I had quoted it often and had planned to preach on this Scripture. But I had been in the ministry nearly forty years before the sermonic bud which I had cherished so long burst into bloom. I have a theory that the best sermons are growths, and develop as the preacher's experience deepens and expands. To be sure, there are times when due to circumstances a sermon takes form almost immediately and the preaching of it is an experience of sheer joy. This, however, is, I believe, exceptional. Henry Ward Beecher was once asked how long it had taken him to prepare a sermon which he had just preached with vast power and impressiveness, and he answered, "Forty years." This is an interesting statement, for no other American preacher was so opulent and resourceful in sermonic material. Sometimes he chose his subjects as late as Saturday—but then he was a genius, and there are few like him.

My great and noble friend, the late Rev. Dr. George Hamilton Combs of Kansas City, one of the most brilliant preachers my Communion has produced, once said that "Preaching is a blood-

letting process, and the preacher must bleed into his sermons if they are to be effective." Some of that "blood-letting" must go into the preparation, which even at its best is something of an ordeal, just as the delivery of a sermon is nearly always a hazard. What one reads, what he observes, and what he feels deeply, must go into the sermon, else it will be little other than a pious homily and an entertaining speech.

If reading makes a full man, a pertinent question is "With what does it fill him?" Great books and great preaching are inseparably fused. While sermonic volumes have their uses and particularly those preached by eminent proclaimers of the Word, the preacher's reading should go far beyond books of this type. Noble biographies, time-tested fiction, and the eminent poets should be steady diet for him who would achieve pulpit excellence. Good commentaries should ever be on the preacher's desk or on nearby shelves. He should be familiar with the best works of science, should know something about art and architecture. Indeed, there is no field of human endeavor that can be alien to the preacher in his studious habits.

The supreme textbook of the preacher, of course, is the Bible; and in the preparation of sermons the Book of Books has a primacy which is undebatable. He should know the Bible by books, chapters, and verses, and the preparation for Biblical preaching of the highest character calls for persistent and enthusiastic study of the Holy Scriptures. For instance, I have preached on many of the Biblical books, notably Ruth, Ecclesiastes, Proverbs, the four Gospel narratives, the Book of Acts, the Epistles of St. Paul to the Galatians, Corinthians, Philippians, and that little gem of a letter which bears the title Philemon. In preparation for sermons based upon the books of the Bible, I first of all familiarized myself with the book itself, making an outline of it and reading everything that I could lay hands on that bears upon that particular book.

Then there are the great chapters of the Bible, such as the 12th of Romans and the 13th of First Corinthians, as well as the great Psalms such as the 23rd, the 90th, and the 103rd. Preparation to preach upon these supreme chapters and the great texts of the Bible means continuous study, much writing, and, of course, wide reading of commentaries and other sermonic aids. Not only so, but these sermons must be related to life as we know it now. This demands the right kind of illustration, which is an art of itself. Illustrations have been called "windows" in the sermon. There must not be too many windows. Illustration must always be used with discrimination and usually with more consideration for the quality of the illustrations rather than their number.

I am now minister emeritus of the church which I served for twenty-six years, and when I fill my old pulpit I always go into it with a new sermon, which means preparation, putting the sermon in written form and giving it my best. I remember preaching but once without having written a line. It was during my presidency of the Federal Council of the Churches of Christ in America (now known as The National Council of Churches), that this episode took place. I came back from a week of travel and numerous addresses, arriving Saturday morning. I had selected my theme, shut myself up, and prepared the sermon by sheer concentration. It was a tough assignment, although I got along fairly well in its delivery—but one such experiment was enough. A new sermon requires time for preparation, for medi-

tation, for what John Drinkwater calls "lonely contemplation." The ordeal of the preparation of sermons and the hazard of delivery is part and parcel of the preacher's task. The preaching of every sermon should be a high adventure, exciting and all-compelling. Otherwise the sermon may fall short of what a sermon should be.

I can think of nothing so appropriate to close this confessional on how I prepare my sermons as that sonnet of Wordsworth which the poet addresses to his youthful friend, Haydon. It applies to preaching as proficiently as it does to poetry:

High is our calling, Friend! Creative Art
(Whether the instrument of words she use
Or pencil pregnant with ethereal hues)
Demands the service of a mind and heart,
Though sensitive, yet, in their weakest part,
Heroically fashioned—to infuse
Faith in the whispers of the lonely Muse,
While the whole world seems adverse to desert.
And oh! when Nature sinks, as oft she may,
Through long-lived pressure of obscure distress,
Still to be strenuous for the bright reward,
And in the soul admit of no decay,
Brook no continuance of weak-mindedness—
Great is the glory, for the strife is hard![4]

[4] *The Complete Poetical Works of William Wordsworth* (New York: Thomas Y. Crowell and Company, 1892), p. 601.

SHOULD THE PREACHER MEMORIZE HIS SERMONS?

. . . . As long as there are so many pressing needs in Christianity, as long as the preacher, whose duty it is to be a man of God and to be fitted for every good work, makes haste to uproot ignorance and offenses from the fields supervised by the church, I believe it is highly unworthy of him to pass his life in his study, rounding out periods, retouching portraitures, and contriving rhetorical divisions; for when you have put yourself into the shoes of that sort of preacher, you have no time to do other things, you do not any longer indulge in other studies or other work, you even are reduced now and then to repeating the same sermons over and over, in order to find time for relaxation. What eloquence has he whose listeners know in advance his every phrase, his every movement! Truly, such are the ways to surprise, to astonish, to mollify, to seize, and to persuade men! There you have a strange way to conceal art and to make nature speak! As for me, all that frankly scandalizes me. What! Shall the dispenser of the mysteries of God be an idle declaimer, jealous of his reputation and a lover of vain ostentation? Shall he not dare speak of God to the people without having ordered all of his words and learned his schoolboy lesson by heart?

Fénelon, *Dialogues on Eloquence.*

THE FORUM

This issue of the *QJS* marks the beginning of the three-year tenure of the new editor and his staff. It also marks the beginning of the fortieth volume of the Journal's history.

As she greets the incoming editorial board and the year that will bring to an end her fourth decade of continuous publication, the Journal wishes for a moment to indulge in sentimental recollections. She reminds herself that she has had three distinct names in her time, and twelve devoted previous editors to serve her interests. She was announcing herself to the academic world when the new editor was eleven years old and the new staff for the most part much younger. She has seen two world wars. Her loyalties were bestowed at her origin upon a profession intent to regain for itself the important place it had formerly had in higher education. As her loyalties bore fruit, and that profession re-established itself, the interests of the *QJS* changed only so far as they matured. She still believes that in her field she speaks the language of scholarship and learning; but now she hopes that she speaks that language more confidently than before. She finds that many of her articles are read throughout the learned world. She wishes it to be understood that she has faithfully tried throughout her entire past to achieve an ever-increasing distinction in content. She takes pride in having been more and more carefully dressed in each of her successive public appearances, until, under the editorship of Professor Bower Aly, the supervisor of her last three volumes, she has achieved distinction in format, make-up, and style.

In the light of these aspirations and accomplishments, she can be pardoned if she warns the incoming staff that her past record has been honorable, and her future expectations are high. And on their part the new editor and his associates promise to guard her honor and to do all in their power to enhance her reputation as the honest and effective spokesman of scholarship and learning in all the various disciplines of our field. Our young scholars are invited to consider that the *QJS* is the medium through which they can address their profession in words that are intelligent, mature, informed, reliable, and significant. Our older scholars are reminded that the quality of the *QJS* can be high only as she attracts contributions of high excellence, and that such contributions come best from those that are learned.

It would be pleasant indeed if each volume of the *QJS* contained several excellent articles in each of the main areas of our general subject, and from each of the main geographical sections represented by the Speech Association of America. But that result cannot be achieved by decisions in the editorial office; nor can it be prevented by any individual or collective malice that an editor or his associates might unhappily have towards any one of our particular fields of interest. Volumes well balanced in subject matter and in point of geographical origin can only come about as the editor and his staff receive excellent contributions from mature scholars in each of our constituent disciplines and in each of the regions of our country.

All contributors to the *QJS* are asked to accept *The MLA Style Sheet* as their basic authority on the preparing of learned articles for publication; and also to accept the preferred use in *Webster's New International Dictionary of the English Language*, 2nd edition, unabridged, as basic authority for spelling and hyphenation. Copies of *The MLA Style Sheet* may be obtained from the Treasurer, Modern Language Association, 100 Washington Square East, New York 3, N. Y. The cost is ten cents each copy.

The *QJS* has a few special procedures to recommend to her contributors. Manuscripts should be typewritten on standard-size paper, adequate margins being allowed at side, top, and bottom. Double spacing should be used, except that quotations of more than one or two sentences should be single-spaced and indented. Footnotes should be numbered in sequence and typed on pages attached to the end of the article, each note to be single-spaced and to be separated from adjacent notes by triple spacing. Manuscripts should not be submitted in carbon copies or as mimeographed texts.

Contributors are asked to devise brief titles for their articles; to center the title in capital letters on the first page of the manuscript, but not to underline it; to center their name in initial capitals below the title; and to place at the bottom of the first page a short statement identifying themselves. This statement should be underlined to indicate italic type in the printed version to appear in the *QJS*, except that titles of the author's publications, if referred to in the statement, are not to be underlined.

The standard reference to a book includes the following elements in the following order: the author's first, middle, and last name; the title, underlined; the place and date of publication, in parentheses; and the page numbers of the passage cited or indicated. Here are some examples, with punctuation and abbreviations included:

Will Irwin, *Propaganda and the News* (New York, 1936), pp. 19-22.

Carl I. Hovland, Irving L. Janis, and Harold H. Kelley, *Communication and Persuasion Psychological Studies of Opinion Change* (New Haven, 1953), pp. 33-34.

Philotheus Boehner, *Medieval Logic* (Chicago, 1952), p. 40.

B. L. Joseph, *Elizabethan Acting* (London, 1951), pp. 15-18.

The standard reference to an article in a periodical includes as successive units 1) the author's first, middle, and last name, 2) the title of the article enclosed in double quotation marks, 3) the title of the periodical underlined (or in many cases abbreviated and underlined), 4) the volume number in Roman numerals, 5) the year, sometimes preceded by the month, in parentheses, and 6) the page numbers in Arabic. Examples follow:

Margaret Mead, "Public Opinion Mechanisms among Primitive Peoples," *The Public Opinion Quarterly*, I (July 1937), 5-7.

Grant Fairbanks, "A Physiological Correlative of Vowel Intensity," *SM*, XVII (1950), 390-391.

Don Geiger, "Oral Interpretation and the 'New Criticism,'" *QJS*, XXXVI (1950), 508-509.

The standard reference to multivolumed edited works includes successively the title, underlined, and the editor's first, middle, and last name, followed by place and date of publication, in parentheses, by the volume number in Roman numerals, and by the page numbers in Arabic. Examples:

The Collected Works of Abraham Lincoln, ed. Roy P. Basler (New Brunswick, New Jersey, 1953), III, 522-550.

Elizabethan Critical Essays, ed. G. Gregory Smith (Oxford, 1904), II, 3-193.

In regard to works cited as volumes in a continuing series, the author's name and the title of his work are first given:

and these are followed by 1) the title of the series with no underlining, 2) the serial number, if given, and 3) the place, date, and page references. Examples:

Harry Caplan, *Mediaeval "Artes Praedicandi" A Hand-List*, Cornell Studies in Classical Philology, XXIV (Ithaca, 1934), pp. 9-18.

Directions for Speech and Style by John Hoskins, ed. Hoyt Hopewell Hudson, Princeton Studies in English, XII (Princeton, 1935), pp. 23-24.

The Arcadian Rhetorike by Abraham Fraunce, ed. Ethel Seaton, Luttrell Society Reprints, IX (Oxford, 1950), pp. xv-xvi.

Finally, whenever a book has had a number of editions, and a particular edition is being cited, the number of the edition precedes the indication of place and date. Example:

Alan H. Monroe, *Principles and Types of Speech*, 3rd ed. (Chicago, 1949), pp. 80-81.

The new editor hopes that these suggestions, coupled with the more explicit directions in *The MLA Style Sheet*, will help to guarantee a well-edited Journal. He promises to strive to deserve the good will of the readers of the *QJS*. He invites comment and criticism. Above all, he thanks his staff for agreeing to serve with him. Their names are listed on the inside front cover.

W. S. H.

OBSERVATIONS ON "A BIBLIOGRAPHY OF RHETORIC AND PUBLIC ADDRESS"

To the Editor:

I should like to raise a serious question or two about the "Bibliography of Rhetoric and Public Address" which appears annually in *Speech Monographs* under the editorship of Frederick W. Haberman and a committee. First let me say that the idea of a bibliography that would summarize the literature in the speech field for a given year is certainly a good one. But unless this can be a complete summary, or at least approach completeness to a greater extent than has been the case, I doubt the wisdom of the project. Readers of the bibliography from outside the speech profession are misled in perhaps assuming that the bibliography is complete. Even though the editors say in their preface that it includes the "more important publications on rhetoric and public address," it is extremely risky to say that any group of experts can pass judgment on what is "important" or unimportant in a given piece of literature. Readers of the bibliography from within the speech profession are either led to believe that it is complete or, if they keep up with the literature themselves, know that it is not.

That the bibliography is far from complete is obvious in its omission of many important speech journals as well as other journals in its coverage of these in the "Abbreviations" at the beginning of the listings. Such speech journals as these come to mind: *The Gavel*, *Western Speech*, *Central Speech Journal*, *Pennsylvania Speech Annual*, *Today's Speech*, *Journal of Communication*, and others. Outside the speech profession, there is a host of professional journals frequently containing vital and significant articles on speech subjects, such as *Personnel*, *Advanced Management*, *Journal of Industrial Training*, and many others, all of which are noticeably missing from the journals examined by the editors of the bibliography. I do not think that any group in our profession can pass judgment on these as being unimportant to the profession.

It might also be pointed out that the bibliography is heavily weighted toward ancient and classical materials. I submit that current, practical discussions of today's speech and communication problems as they appear in the journals of speech, management, industrial rela-

tions, sales, or other journals are as "important" to our profession as the classics . . . maybe more so!

I am deeply grateful to the editors of the bibliography, as I am sure are all the members of the speech profession, for undertaking this project and for the work they have done. I believe I am also aware of the tremendous task of compiling the bibliography and the difficulties they face in the matter of selection, inclusion, and exclusion of items. I am not sure of the answers to the questions I have raised, but I would like to suggest at least these two major considerations: that the examination of journals be extended as indicated above, and particularly to include management and related publications; and that the Index of the bibliography be revised to be more in line with the emphasis I believe should be placed on current, practical literature in the field. With regard to the latter suggestion, the heading, "Modern Public Address" might be revised to use terminology that connotes speaking other than "public," and headings under it might include such titles as Communications, Conference, Human Relations, and perhaps others.

HAROLD P. ZELKO,
The Pennsylvania State University

REPLY TO THE FOREGOING OBSERVATIONS

To the Editor:

Thank you for the opportunity to circulate Professor Zelko's letter among the contributors to the "Bibliography of Rhetoric and Public Address." One of them, in calling the letter "good-tempered" and "highly intelligent," characterized our general sentiment. Many of the comments I shall offer upon his major points have been suggested by members of the staff, but I, of course, am solely responsible for them here.

1. Professor Zelko's first observation is that a "bibliography that would summarize the literature in the speech field" should be "a complete summary, or at least approach completeness." My reply in four parts corresponds to the four subtopics related to this observation. A. Our present bibliography is not, as Professor Zelko implies, a bibliography of literature in all the categories of "the speech field"; it is, rather, a bibliography of "rhetoric and public address." The publication of a "complete bibliography" in "the speech field" would require a system of financing quite different from that now followed by SAA, for I have little doubt that each issue would run upwards of 300 pages. I agree with the larger implications of Professor Zelko's observation that such a bibliography would be valuable; I hope that it may someday be established. B. Professor Zelko says that readers are "misled" into believing that our bibliography is an exhaustive listing. We hope not. We state or imply three limitations: that we select the "more important" items; that we select those items "of interest to scholars"; and that we select items dealing with "rhetoric and public address." Perhaps in our headnote we should be more precise on this point. C. The editors must accept what Professor Zelko calls the "extremely risky" task of making judgments on what to include, because our conception and our space are limited, and because exhaustiveness is impossible and in part valueless. Our "prospectus" states: "The bibliography will be a selective and critical list of publications. . . . It will list only scholarly publications. Materials more properly classified as pedagogical will be listed only when deemed significant for purposes of research." We do not include, for example, annual debate materials of an ephemeral nature, or certain "how-

to-do-it" articles, or reports on "what's-new-in-this-or-that," or statements on the establishment of a particular procedure by an industrial manager. Nor do we include "popular" articles on public speaking—my own, for example, that appeared in *The American Journal of Dietetics*, or Loren Reid's in the *Bulletin* of the AAUP, or Paul Beall's in *Vital Speeches*. D. Professor Zelko's later observation that the bibliography is "heavily weighted toward ancient and classical materials" is a matter of interpretation of the word *heavily*. The category of ancient public address usually fills about fifteen percent of our total space—roughly eight columns out of fifty-six in the '52 issue.

2. Professor Zelko states that our incompleteness is "obvious" since we have omitted "many important speech journals" from the list of abbreviations. He cites six publications. He is in error on four of the six. *Gavel* was abbreviated in our first issue, but inasmuch as the abbreviation preferred by that publication is identical to its name, we have dropped it from the list, while, of course, continuing to cite it every year in the body of the bibliography. *Western Speech (WS)* has been listed every year. *Central States Speech Journal (CSSJ)* has been listed every year since it began publication. Vol. 1, No. 1, of *Today's Speech* appeared in April, 1953; therefore, it was not in existence when we last went to press. Professor Zelko names three journals outside the field of speech as not being in the list. *Personnel*, one of the three, was listed for '48, '49, '50, and '51. In the bibliography for 1950, p. 121, we cited an article published by Professor Zelko in that journal. In '52 the name was dropped from the list of abbreviations, but the very last item in the bibliography is cited from that journal. *Advanced Management* has never been in the list, but was cited in the '49 issue. The last one of these three publications mentioned by Professor Zelko may very well have been examined by our contributors. It is an error to suppose if a certain journal is not listed among the abbreviations that it has not been examined by the contributors. So many journals are in fact examined that a complete list would be so unwieldy as to defeat the purpose of the list. We list only those journals most commonly cited so as to save space and money. And it is an error to suppose if a journal does not appear on the list of abbreviations that it is not cited in the body of the bibliography. The error of this assumption is revealed by the listing in the bibliography for 1950, p. 119, of an article by Professor Zelko that appeared in the *Rocky Mountain Law Review*, a journal that does not appear in the list of abbreviations. A cursory examination of the bibliography will show that we have cited dozens of journals not included among those abbreviated.

3. Just as we have in the past, we shall continue to act on Professor Zelko's first major suggestion: that the examination of journals be constantly extended. But we shall, for the time being, retain our present philosophy. Professor Zelko's second major suggestion is that the Index should be revised to include "practical" literature under such titles as "Communications, Conference, Human Relations, and perhaps others." Items in these areas have appeared under the heading of "Discussion," but it is quite true that we are neither systematic nor "complete" therein. What Professor Zelko says about these areas, others could say about the Radio and Television section, which is fast growing into a bibliographical Frankenstein, and still others could say about other specialties. The real question is: Are these areas,

which have grown phenomenally since we began our work in 1947, now becoming so large that special bibliographies should be established to deal with them? Those of us who work on the present bibliography think that our bibliography *under its present title* needs limitation lest we fall into editorial madness. Nonetheless, the real meaning and the real value of Professor Zelko's letter are found in his implication that the bibliographical needs of our profession are expanding. They are. We should do something about them. Perhaps we should seek finances to expand the present bibliography while still keeping some limits on it; perhaps we should publish bibliographies in various fields; perhaps we should try a "bibliography that would summarize the literature in the speech field." Meanwhile, I invite the comments of members of our profession on this subject.

FREDERICK W. HABERMAN, *Editor*,
"Bibliography of Rhetoric
and Public Address"
University of Wisconsin

THE UNIVERSITY COURSE

If, then, a practical end must be assigned to a University course, I say it is that of training good members of society. Its art is the art of social life, and its end is fitness for the world. It neither confines its views to particular professions on the one hand, nor creates heroes or inspires genius on the other. Works indeed of genius fall under no art; heroic minds come under no rule; a University is not a birthplace of poets or of immortal authors, of founders of schools, leaders of colonies, or conquerors of nations. It does not promise a generation of Aristotles or Newtons, of Napoleons or Washingtons, of Raphaels or Shakespeares, though such miracles of nature it has before now contained within its precincts. Nor is it content on the other hand with forming the critic or the experimentalist, the economist or the engineer, though such too it includes within its scope. But a University training is the great ordinary means to a great but ordinary end; it aims at raising the intellectual tone of society, at cultivating the public mind, at purifying the national taste, at supplying true principles to popular enthusiasm and fixed aims to national aspiration, at giving enlargement and sobriety to the ideas of the age, at facilitating the exercise of political power, and refining the intercourse of private life.

Cardinal Newman, *The Idea of a University*, Discourse VII.

NEW BOOKS IN REVIEW

LELAND M. GRIFFIN, *Editor*

THOMAS JEFFERSON: HIS BOOK

Bower Aly

I

The editing of the papers of Thomas Jefferson is certainly the most extensive and perhaps the most formidable work of its kind ever undertaken in America.[1] During his long life from 1743 to 1826, Jefferson was an inveterate letter-writer. In his mature years he was often engaged in the formulation of official or quasi-official documents, presentations, or opinions. His far-ranging mind also led him to write treatises on architecture, law, cookery, and the whole range of subjects embraced in his day under the term *natural philosophy*. As the publisher says, no previous edition of Jefferson's works has included more than fifteen per cent of his total correspondence, and only about one-fifth of the documents have heretofore been published anywhere. The edition now under way calls for a series of fifty-two volumes which will present not only the approximately 19,000 letters written by Jefferson but also more that 25,000 letters written to him. Well may William Wirt have said, "I wonder how Mr. Jefferson made out to answer everybody who wrote to him even while the labours of the Department of State and then of the Presidency were on his hands."

As the editors announce, however, the chronological series will include much besides the correspondence: messages, speeches, reports, legislative bills, state papers, memoranda, travel journals, resolutions, petitions, advertisements, minutes of proceedings, and other non-epistolary documents.

In addition to the chronological series estimated at forty volumes, a second series numbering approximately ten volumes will be given over to those materials which seem to permit classification. These volumes will include (1) the autobiography, *Notes on the State of Virginia*, *A Manual of Parliamentary Practice*, The Life and Morals of Jesus of Nazareth; (2) the legal papers (which will require perhaps three volumes to include briefs, dockets, case and fee books), writings on law, legal common place books, etc.; (3) architectural and other drawings; (4) maps, surveys, and land papers; (5) account books, miscellaneous accounts, itineraries; (6) the farm book and garden book, meteorological data, recipes; (7) literary and linguistic papers, documents pertaining to the founding of Virginia, etc.; (8) unclassified and supplementary documents. Two concluding volumes will be devoted to an index.

Mr. Aly (Ph.D., Columbia, 1941) is Professor of Speech at the University of Missouri. Among his published works is The Rhetoric of Alexander Hamilton *(New York: Columbia University Press, 1941).*

[1] Julian P. Boyd, editor, Lyman H. Butterfield and Mina R. Bryan, associate editors, *The Papers of Thomas Jefferson*, Vols. I-V; Julian P. Boyd, editor, Mina R. Bryan and Elizabeth L. Hutter, associate editors, Volume VI (Princeton: Princeton University Press, 1950-1952). Volume I, lviii+679 pp; Volume II, xxiii+664 pp; Volume III, xxxiii+672 pp; Volume VI, xxxvii+702 pp; Volume V, xxxv+705 pp.; Volume VI, xxxvi+668 pp.

This prodigious endeavor is under the management of Julian P. Boyd, Editor, and Mina R. Bryan and Elizabeth L. Hutter, Associate Editors.[2] The editors have had the counsel of a distinguished group of advisers headed by the late Douglas Southall Freeman until his death and now headed by Fiske Kimball and including Francis L. Berkeley, Jr., George A. Brakeley, Solon J. Buck, L. H. Butterfield, Gilbert Chinard, Henry Steele Commager, Harold W. Dodds, Luther H. Evans, A. Whitney Griswold, Breckinridge Long, Archibald MacLeish, Dumas Malone, Bernard Mayo, Ricardo A. Mestres, Samuel Eliot Morison, Datus C. Smith, Jr., Howard W. Smith, Iphigene Ochs Sulzberger, William J. Van Schreeven, Lawrence C. Wroth, John C. Wyllie, and the late Randolph G. Adams, Stuart G. Gibboney, Carter Glass, Charles Scribner, and Carl Van Doren. The Thomas Jefferson Bicentennial Commission gave the enterprise its original impetus. The *New York Times* has provided $200,000.00 to aid Princeton University in the task of editing. The Princeton University Press is carrying out the heroic task of manufacture, publication, and distribution without subsidy from any source.

The first volume of the series was issued in 1950. The editors hope to complete three or four volumes annually. If their hopes are realized the work should be completed *circa* 1965.

II

To offer final judgment concerning so prodigious a work as *The Papers of Thomas Jefferson*—and that a work as yet unfinished—is doubtless an assignment beyond the capabilities of any single reviewer. I shall therefore content myself (a) with describing the contents of each volume in briefest terms; (b) with raising five questions concerning the work and answering these questions in so far as possible in the words of the editors and by direct reference to the volumes; and (c) with offering some suggestions for further investigation and noting some implications of the work.

III

Volume I (1760–1776) begins with the earliest letter of Thomas Jefferson known to survive—a request to John Harvie, one of his guardians, for advice about the desirability of going to college—and concludes with the militia returns for 1776. Among the documents included in Volume I are the Declaration of Independence, with some hitherto unpublished material and an enlightening commentary; the story of Jefferson's efforts to disestablish the Church of Virginia; the bills and statutes embodying his attack on "aristocracy"; and his comments on Franklin's Plan of Union (1775).

Volume II (1777–18 June 1779) opens with Thomas Nelson's letter describing the havoc created by "these damn'd Invaders." The volume closes with "The Revisal of the Laws 1776-1786," a work which requires pages 305-657.

Volume III (18 June 1779–30 Sept. 1780) covers more than half the period of Jefferson's governorship of Virginia. Since Virginia was open to invasion by naval raids from the sea, by Cornwallis' army from the south, and by Indians from the west, most of the volume relates to military affairs, many of them logistic. But the volume includes a priceless letter, the only one of Mrs. Jefferson's known to survive, and the first letters between Jefferson and those other Virginians—James Madison and James Monroe—as well as a most interesting opinion of George Washington

[2] Lyman H. Butterfield served as associate editor for the first five volumes; Elizabeth L. Hutter became an associate editor with volume six.

on Col. Clark's proposed expedition against Detroit (March 5, 1780).

Volume IV (1 October 1780–24 February 1781) covers only five months, but those months were perhaps the most critical of Jefferson's career. During this period occurred Benedict Arnold's incursion into Virginia and the threatened invasion by General Leslie—events that led into the later inquiry concerning Jefferson's conduct as governor of Virginia and caused him, first and last, some of the gravest disappointment and disillusionment he ever knew. The correspondence, reflecting Jefferson's primary concern with the threat to the life of the Commonwealth, includes a most interesting proclamation illustrating psychological warfare as it was fought in Virginia in 1781 (pp. 505-506); it also demonstrates Jefferson's never-flagging energy in philosophic matters.

Volume V (25 February 1781–20 May 1781) is chiefly devoted to correspondence about the war in Virginia. The letters concern the raising of troops, the supplying of provisions, the auditing of accounts, the paying of bills, and the maintaining of rapport with Virginia delegates in Congress, with General Washington in the field, and with the lieutenants of the several counties. The reader gains the impression that in 1781 the Governor of Virginia was a man of all work. Appended to Volume V is an appendix concerning the intriguing "Affair of Westover."

Volume VI (21 May 1781–1 March 1784) opens with a letter by James Callaway expressing regret that only approximately 137 soldiers were found of the 385 requested. The final letter is to William Short, whom Jefferson was evidently considering for a job in foreign service. Appended to Volume VI are editorial notes, as well as documents, concerning the cession of Virginia's western lands. Also included in the volume are Jefferson's Draft of a Constitution for Virginia, his appointment as a Peace Commissioner, and correspondence and papers relating to his service in the epoch-making Continental Congress of 1783-1784.[3]

IV

Perhaps the first question that any scholar should raise concerning an edited work is simply: Was the book made from a valid text? So far as I know the editors have not disclosed their technique for testing the validity of the papers which they are including within the Jefferson canon. To be sure, Jefferson's systematic use of the press and the polygraph and the existence of his epistolary record provide a check on forgeries that other editors are not likely to have. And editors of such sophistication as Boyd, Butterfield, Bryan, and Hutter may be trusted to resist impositions, to detect forgeries, and to apply the best standards of judgment in the accepting of a given text. Furthermore they inspire confidence by their announced decision to accumulate photo-duplicates of all texts into a single editorial file, these photo-duplicates to be available to any qualified scholar who wishes to check the printed work against the photo-duplicate.[4] Some scholars will wish to avail themselves of this opportunity. Others will doubtless appreciate having from the editors a monograph setting forth the relevant standards employed in textual matters and perhaps describing any spe-

[3] Volume VII and Volume VIII, which carry the papers to 31 October, 1785, were published during 1953; but this review does not specifically refer to them.

[4] In addition to the photoduplicates of texts, the editors' files will contain several thousand photographs of collateral documents gathered from archives and libraries everywhere, as well as microfilms of newspapers and entire manuscript collections employed in the editorial process. All these will go eventually to the Library of Congress.

cial problems that have arisen. Those who remember such incidents as the hoax attempted with the Lincoln legend will be especially eager to see a monograph.[5]

A second relevant question is: How wisely did the editors choose from the available documents the ones to be included in the printed work? Here the ground is firmer, for the editors have planned their work on such a scale that they have had to take no petty decisions. Even the fifty-two volumes scheduled, however, are not adequate to include everything bearing Jefferson's signature. The editors state that the volumes will ". . . *not* include certain documents that were among Jefferson's manuscripts at Monticello. . . ." These documents are said to be chiefly *pro forma,* a mass of papers which required Jefferson's signature in an official capacity. Such an exercise of balanced judgment will make the injudicious grieve. But it will please those of firmer mind and wider experience who will be quick to recognize the value of editorial discretion in excluding a mass of records that might well inundate the more truly Jeffersonian papers. As the editors say, they have endeavored to be liberal but realistic.

A third question likely to arise, at least among more knowing readers, is: How accurate is the transcription? Only the initiated are likely to understand the difficulty of conveying a manuscript letter for letter, word for word, sentence for sentence, to the printed page. Again the editors of Thomas Jefferson's papers inspire confidence both with their candor and with their obvious attention to what might appear to the unsophisticated as trifling detail. The first volume includes a guide to editorial apparatus that leaves nothing to be desired. A preliminary statement of editorial method describes the difficulties of editing the manuscripts. The editors frankly admit, for example, that ". . . though they endeavor repeatedly to adhere to scrupulous exactness . . . complete exactitude is impossible in transmuting handwriting into print. . . ." Again the editors have exercised balanced judgment in following a middle course between those editors of historical documents who believe that nothing short of facsimile reproduction should be permitted, and those who believe in complete modernization. Spelling and grammar are to be preserved as they stand in the original manuscript. Jefferson was not a good speller by conventional standards; the editors have not sought to improve upon him. The editors frankly acknowledge that sometimes in letters to Jefferson and in clerk's copies of letters by him it is almost impossible to determine whether capitalization was intended. Punctuation will be preserved as in the original manuscript, but the literal policy will be less rigorously applied than in matters of spelling, grammar, and capitalization.

The fourth question certain to arise is: How useful are the annotations? In this matter *The Papers of Thomas Jefferson* seems to set a new standard. Without making a fetish of brevity the editors have reduced most of their comments to a few lines and have done so without confusing the casual reader with strange locutions and unnatural abbreviations. By way of example the following note taken from Volume I, page 198, will serve:

[3] The change here illustrates the impossibility of following all minute alterations except perhaps by facsimile reproduction. TJ originally wrote "in her"; then struck out "in," interlined "t" before "her"; and superimposed "hro' " on "her."

[5] Wilma Frances Minor, "Lincoln the Lover," *Atlantic Monthly*, CXLII (December 1928), 838-856. CXLIII (January 1929), 1-14; CXLIII (February 1929), 215-225. Paul M. Angle, "The Minor Collection: A Criticism," *Atlantic Monthly*, CXLIII (April 1929), 516-525.

The editors have not hesitated to extend a note when extension appeared to be justified. Even the extended annotations, however, show evidence of that genuine economy of style which is the fruit of editorial labor. In the interesting and enlightening annotation concerning Jefferson's contribution to the Declaration of Independence, for example, the editors have employed three pages but they have wasted hardly a word. Apparently they have applied in the longer notes the same principles of economy that are more obvious in the shorter ones. I have not seen better editing anywhere, and I recommend the practice employed in *The Papers of Thomas Jefferson* to the careful study of stylists, bibliographers, and scholars generally.

An obvious question about any ambitious work of publishing is: How good is the bookmaking? As an example of the bookmaker's art *The Papers of Thomas Jefferson* is so obviously a triumph that the functional beauty of the volumes might well tend to obscure for the undiscerning the other somewhat less obvious merits of the work. The books have been treated with loving-kindness and given the planning which only the master craftsman can provide. A new type created especially for the volumes and named "Monticello" has the virtues of simplicity and ease of reading. The series has been designed by P. J. Conkwright and the whole planned by the Princeton University Press clearly with the aim of suiting the bookmaking appropriately to the content.

V

No matter how sound the text, how wise the selection from sources, how accurate the transcription, how useful the annotations, how excellent the bookmaking, *The Papers of Thomas Jefferson* would be of limited value if the contents were useful only to scholars. Such a fate would be ill-deserved by Thomas Jefferson, who, while being himself a philosopher and a scholar, was a believer in the common man and the power that surges within him. I am thus pleased to report that albeit these volumes are scholarly, they will be read by thousands of intelligent and thoughtful Americans who do not themselves make any pretense to great learning. In the first six volumes alone a casual reader may find a dozen dramatic incidents that appeal to the imagination and provide a stimulating encounter with history. This circumstance is fortunate, for the nation has need of Jefferson at this hour. It was Jefferson who wrote to Dr. Benjamin Rush on September 23, 1800: "I have sworn upon the altar of God eternal hostility against every form of tyranny over the mind of man."

In sum, a candid reviewer of the work can say with precision and with praise: Here is a book worthy of Thomas Jefferson.

VI

In the midst of such pleasures as these six volumes afford, a reviewer must appear ungracious to ask for further favors. Yet *The Papers of Thomas Jefferson* already begins to induce visions which scholars will wish to see realized. Is it possible to hope that Mr. Boyd and his associates may some day find time and interest to write the story of their labors? What would readers not give, for example, to have a definitive account by Lancelot Andrewes of the triumphs of his corps in creating the King James version of the Bible? Perhaps the book here requested would be in large measure an intellectual biography of Boyd, Butterfield, Bryan, and Hutter. It could be fascinating.

Scholars would welcome a manual summarizing the technical judgment

which the editors will have reached in their experience with the Jefferson papers. The manual which the editors certainly must have compiled for their own guidance might serve as the basis for such a work.

Although it is extensive and satisfying, *The Papers of Thomas Jefferson* does not now or prospectively exhaust the possibilities or desirabilities of Jefferson studies. A complete bibliography is yet to be attempted.[6] A definitive biography employing all the available data is yet to appear. Although the work is well illustrated with many photographs and sketches, the editors presumably do not intend to provide that complete iconography of Thomas Jefferson which Americans should cherish. Perhaps the example set as well as the knowledge released by the present work will stimulate others to continue studies in a subject most rewarding for Americans: The mind and spirit of Thomas Jefferson.

Can another great newspaper be found as philanthropic and as far-sighted as *The New York Times* to subsidize *The Papers of Alexander Hamilton*? Thomas Jefferson, a protagonist in the great American drama, could be better understood if his opponent and counterpart were presented as bravely as he. The papers of Alexander Hamilton have not received, though they do deserve, editing on the scale now undertaken for the papers of Thomas Jefferson.

Of particular interest to the readers of *The Quarterly Journal of Speech* is the exposing of the full range of Jefferson's merit, so that his *dictamen*, his documents, and his state papers now conjoin to show the master rhetorician at work. As a rhetorician, Jefferson is a fascinating and a paradoxical figure, especially to students of speech-rhetoric, simply because he was a tremendously successful rhetorician who could not make successful speeches. Will not some enterprising young scholars give more careful attention than has ever yet been assigned to Jefferson as a practitioner of the arts of rhetoric, to Jefferson as the manager of public opinion, to Jefferson as the letter-writer *par excellence*? Can it be demonstrated, for example, that Jefferson accomplished through letters what other men did with speeches?

Another avenue for fruitful inquiry may be found in a systematic study of Jefferson's education, of his theories of learning, and of his opinions concerning schools. Education absorbed some of the finest thought of this thoughtful man. Perhaps it is significant that the first letter in the first volume of *The Papers of Thomas Jefferson* concerns Jefferson's plans for college. And the editors, if they chose, could conclude the final volume with what was in a sense Jefferson's last testament to posterity, an epitaph carved at his behest in stone upon the monument now standing on the campus of the University of Missouri, the first of the state universities founded within the confines of President Jefferson's Louisiana Purchase. It is a constant reminder of Jefferson's own choice of those of his accomplishments most worthy to be remembered:

HERE WAS BURIED
THOMAS JEFFERSON,
AUTHOR,
OF THE DECLARATION OF
AMERICAN INDEPENDENCE,
OF
THE STATUTE OF VIRGINIA
FOR RELIGIOUS FREEDOM, AND
FATHER OF THE UNIVERSITY
OF VIRGINIA.

[6] The working bibliography compiled by the editors now runs to more than 6,000 items, and it is far from complete.

THE ETHICS OF RHETORIC. By Richard M. Weaver. Chicago: Henry Regnery Company, 1953; pp. 234. $3.50.

Deriving his position from a strongly mystical reading of Plato's *Phaedrus*, Mr. Weaver, who is Associate Professor of English in the College at the University of Chicago, applies dialectical-rhetorical analysis to the discovery of the basic intellectual and ethical constitution of speaker and writer. In nine independent but related and sequential essays he attempts the emancipation of rhetoric and rhetorical criticism from bondage to the popular notion that rhetoric is a "system of artifice rather than an idea."

The object of the good rhetoric ("The *Phaedrus* and the Nature of Rhetoric") is the actualizing of "real potentiality or possible actuality." This rhetoric rises upon the foundation of dialectic. "With its forecast of the actual possibility, rhetoric passes from the mere scientific demonstration of an idea [the function and limitation of pure dialectic] to its relation to prudential conduct." Thus rhetoric adds an "impulse to truth." That is how "rhetoric at its truest seeks to perfect men by showing them better versions of themselves, links in that chain extending toward the ideal, which only the intellect can apprehend and only the soul have affection for." Rhetoric without the dialectical antecedent is justly condemned because it is "utterance in support of a position before that position has been adjudicated with reference to the whole art of discourse."

Dialectic and rhetoric, as Weaver conceives them, are distinguishable stages in argumentation. "Dialectic is the stage which defines the subject satisfactorily with regard to the *logos*, or the set of propositions making up some coherent universe of discourse." Rhetoric takes the dialectically secured position and asks of us the "belief, which is preliminary to action." Except for the special vocabulary, perhaps, this is hardly radical doctrine. One might prefer, however, to include both stages within the province of a whole rhetoric, and Weaver has difficulty at times in keeping them separate. The distinction, nevertheless, may furnish a useful view of Artistotle's designation of rhetoric as the counterpart of dialectic.

The succeeding essays, now with one emphasis and now with another, furnish analysis of the rhetoric and dialectic of the Scopes Trial, of Edmund Burke's and Abraham Lincoln's favorite lines of argument, of Milton's prose, of the high-flown oratory of mid-nineteenth century, of the obfuscatory discourse of modern social scientists, of grammar itself, and of the "god-words" of contemporary public address. The most interesting and original of the specific studies, in this reviewer's opinion, are those on the Scopes Trial, Burke, and Lincoln. They are detailed examinations of the nature of the arguments involved, leading, it is true, to quasi-moral judgments of the speakers, but producing on the way new insights into argument and speaker.

The Scopes Trial, it appears, need never have occurred, or ought to have been about something quite different. The trouble is that educated Americans fail to understand that dialectic is never concerned with the establishment of facts but with the meaning of established or admitted facts, and they do not realize well enough that there are different kinds of truth which cannot be treated as if they were equal, that science is one thing and law another.

In the chapters on Burke and Lincoln, Weaver reappraises these two speakers from consideration of the characteristic sources of their arguments. He adopts as the principal sources of argument (1) genus or definition, (2) similitude or analogy, and (3) circumstance, which he judges in descending order as good, not only dialectically and rhetorically but philosophically, politically, and ethically. The argument from genus is the hallmark of the noble conservative, that from circumstance of the liberal. "No man," he contends, "escapes being branded by the premise that he regards as most efficacious in an argument."

The argument from circumstance provides our characteristic access to Burke, whose oft-confessed hostility to metaphysical ideas in politics Weaver emphasizes as he isolates Burke's preference for calling upon the conditions of men rather than upon theories of society for the justification of political action. The evidence is impressive. The conclusions, however, may require further consideration, for Weaver asserts that what he conceives of as Burke's failure and the failure of Whiggism were inherent and inevitable in their source of argument—circumstance—which precludes principle and leaves only maneuver as a political resource. "In the most critical undertaking of all" in political argument, Weaver concludes, "it would be blindness to take him [Burke] as a mentor." What Burke lacked we may find in Lincoln, "who despite an imperfect education, discovered that political arguments must ultimately be based on genus or definition." That is, they must be derived from fundamental propositions about

the nature of man, of government, of authority, etc.

From the contrast which he develops between Burke and Lincoln, Weaver reverses the common judgment of their political complexions. Instead of the father of modern conservatism, the primary source of the *Conservative Mind* (Russell Kirk, 1953), Weaver sees in Burke the arch-liberal, the pragmatist, the apostle of pure expediency, who "raised 'muddling through' to the height of a science." Lincoln, on the other hand, because he sought the bases of his arguments in the nature of things, was the true conservative, the supreme political leader.

The student of Burke, though he must indeed confess a debt to Weaver for the careful investigation of an important weapon in Burke's armor of argument, and though he may agree with much of the description, will find the ultimate appraisal rather too neat and simplistic. Both he and the historian of Lincoln are likely to conclude that Weaver has rather reversed the spectrum on the labels Conservative and Liberal than moved Lincoln and Burke to the opposite sides of the aisle. That Bryan or Darrow or Burke or Milton or Lincoln had certain characteristics of mind may be reasonably concluded from Weaver's method of analyzing argument. That these men, therefore, deserve certain places in a political or moral hierarchy is a conclusion which Weaver is certainly entitled to draw, and we should listen as he states it, but it remains a conclusion which his method is inadequate to establish.

Chapter V, "Rhetorical Aspects of Grammatical Categories," which is related to one of the themes in Kenneth Burke's "Dramatistic View of Language" (*QJS*, Oct. 1952-Feb. 1953), gives revived impetus to the restoration of real rhetorical content to the academic study known as "grammar and rhetoric." Already it has contributed substantially to a refreshing paper on the subject by Professor Donald Davidson (*QJS*, Dec. 1953). Chapter VIII, a severe but defensible indictment of the dialectical and rhetorical and linguistic malefactions of the social sciences is reprinted from the *Journal of General Education* (1950). The final chapter, on "Ultimate Terms in Contemporary Rhetoric," offers Weaver's nominations for the "god-terms" (and "devil-terms") which today cast the aura of good (or evil) upon any ideas with which they are associated. The rhetorical phenomenon is hardly new, but the specific terms come and go, and one can hardly quarrel with the present list, which includes Progress, Science, Fact, Modern, Efficient, American, Freedom, Democracy, and their opposites. A reader may enjoy comparing his own list with Weaver's.

As the preceding summary paragraphs ought to suggest, *The Ethics of Rhetoric*, in this reviewer's opinion is a good book. It makes a solid contribution to the re-establishment of rhetoric in a central position among the arts of thought and of language. That rhetoric is the rhetoric of idea and inference as well as language. If it is the rhetoric, primarily, of Plato rather than Aristotle, it is also the rhetoric of the *Phaedrus* rather than the *Gorgias*. If it is a partial rhetoric which gives little or no consideration to analysis of audience except that audience which is a sort of generalized and idealized "men," Weaver expressly admits that he is primarily interested in the nature of the speaker and only incidentally in the other elements of the rhetorical whole. In terms of the rhetorical equipment prescribed in the *Phaedrus*, Weaver's rhetorician knows the truth and the various classes of arguments. He seems to omit knowledge of the various kinds of souls and of which kinds of arguments best affect which kinds of souls. The author has the philosophical and analytical equipment to sustain his work on a high level of competence and seriousness; and if he also has a pervasive missionary zeal for an idealistic ethic and a universal dialetic, why, missionary zeal is a corollary of rhetorical discourse.

Certain puzzling, sometimes bothersome elements in the book, however, give pause to a rhetorically initiated reader. It hardly seems credible, for example, that such a widely ranging study should be offered in almost complete disregard of the substantial rhetorical scholarship and criticism of the past generation. The result, one feels, is a quite needless tone of ingenuousness in otherwise admirable parts of the book. Little is added to the worth of Weaver's analysis or the strength of his case when we find him discovering what has long been known, that the *Phaedrus* is a dialogue on rhetoric; or implying that he is the first to remove the shackles of mere verbalism from rhetoric; or revealing the importance of common topics or agreed propositions or unquestioned assumptions in public address. And as a matter of sheer curiosity this reviewer wonders why one goes for the explanation of the enthymeme not to Aristotle or even to Cicero or Quintilian but to Demetrius.

Reservations aside, however, this book should be commended to all serious rhetorical and literary students for careful reading—and more than once.

DONALD C. BRYANT,
Washington University

AMERICAN CONSTITUTIONAL CUSTOM: A FORGOTTEN FACTOR IN THE FOUNDING. By Burleigh Cushing Rodick. New York: Philosophical Library, 1953; pp. xx+244. $4.75.

In recent times, the author alleges, there is a tendency to stress the purely indigenous factors in our constitutional history and to dismiss the emphasis placed by earlier writers upon an Anglo-American constitutional and cultural heritage. He sets out to prove that this tendency is out of line with historical fact. Accordingly, he traces the evolution of American constitutional history from 1620 to 1800, and in so doing, he provides evidence in abundance of formative ideas, practices, institutions, legal precedents, etc., drawn from three hundred years of English experience. In seven tightly packed chapters he supplies a convincing account of the many ways in which custom, habit, and tradition supplied basic elements in our political history. The origin of much that is basic in our political institutions and orientations has become obscure or lost because of permutations imposed by the passing of time and by the American environment. But under close inspection, developments that sometimes are too hastily identified as peculiarly and singularly American turn out to have an earlier English counterpart. The book is replete with examples and evidence that throw light upon historical continuity. The author does not err by ignoring or dismissing novel and indigenous influences, but these are not his main quarry. Also, he readily acknowledges a lack of tools and techniques by which to measure the relative impact on history of custom and tradition that make for continuity, as against the kind of novel social and political experiences that force change.

The final chapter offers a brief excursion into motivations that gave rise to habits, customs, and traditions influencing American constitutionalism prior to 1800; an inquiry into the effects of custom and tradition upon the rate of political change; and the author's final judgment that out of the many early American constitutional customs, two led all the rest: the traditions of freedom and authority. These two traditions, arising from a complex set of motivations, "have clashed to our hurt and blended to our health." American constitutional custom "bore its best fruit" when freedom and authority were brought into sound balance through a spirit of compromise as exercised by men of the calibre of Locke, Jefferson, Madison, Clay, Crittenden, and Lincoln.

In carrying out a study of this sort, the pitfalls of *post hoc ergo propter hoc* are perhaps the principal hazard. The scholar needs to be wary. Spotting historical parallelisms is one thing; it is another to show that one phenomenon constitutes a precedent for or an inducement to a later historical event. The author displays an awareness of the problem, not only by explicitly recognizing the hazard, but through painstaking care in presenting and interpreting his materials. The documentation of sources is impressive, indeed. Footnotes and bibliography comprise 89 out of the book's 240 pages.

ERNEST J. WRAGE,
Northwestern University

THE MISSOURI CONTROVERSY, 1819-1821. By Glover Moore. Lexington: University of Kentucky Press, 1953; pp. viii+383. $6.00.

In Virginia in 1819 Thomas Ritchie urged Missourians never to yield "one jot of their rights of state sovereignty," for "If we yield now, beware,—they will ride us forever." In Connecticut in 1821 citizens of Litchfield burned their representative in effigy because he had voted for the Missouri Compromise. The Virginia squirearchy and the Connecticut restrictionists were not expressing isolated personal antagonism; they were echoing and foreshadowing the conflict for domination between New England and the South.

Glover Moore, professor of history at Mississippi State College, maintains that the real significance of the Missouri Controversy lay in what it "clarified and foreshadowed." "It was an epitome of the entire sectional controversy before 1860, containing all the important elements of previous and future antagonisms." He stresses the long opposition of New England to the three-fifths clause in the Constitution and her resentment of Southern political dominance. He concedes that humanitarianism influenced New England in her position on the Missouri question, but he shows that the desire of the Clinton group for power, the friction within the Democratic party, and the struggle over tariffs and internal improvements were equally important. He contends that in New England, the Missouri Controversy marked out the line of the future Northern attack; in the South, it brought about a defense of slavery and unification against encroachment on "Southern rights." At the same time, he believes that the compromise offered a geographical formula that might have preserved the Union if it had not been repealed

by "squatter sovereignty." He supports these conclusions with careful documentation and an extensive bibliography.

Mr. Moore's interpretation of the origins of the controversy is similar to that advanced by Charles Sydnor in *The Development of Southern Sectionalism, 1819-1848*, and by Albert F. Simpson in *The Journal of Southern History*, Volume VII. This study, however, is the first systematic account of the controversy in its entirety.

Mr. Moore makes liberal use of speeches and accounts of public meetings to tell the story of the conflict. As he traces the Missouri bill through Congress, he comments upon the persuasive power of Henry Clay and upon other orators and their speeches. His declaration that the public showed little interest in the controversy is not supported by his own evidence of mass meetings, crusades, and public reaction to Congressional voting. Perhaps it is true, as he asserts, that men became weary of the long debates, but his assertion of popular disinterest is open to question.

The study is scholarly and has value for the lay reader and the student. It effectively demonstrates the close alliance between rhetoric and the history of our nation.

FRANCES LEA MCCURDY,
University of Missouri

ABE LINCOLN. AN ANTHOLOGY COMPILED AND EDITED BY HILAH PAULMIER. New York: Alfred A. Knopf, 1953; pp. xvi+306+xiii. $3.50.

The purpose of this anthology is to give to young readers "a well-rounded picture" of Lincoln's life and an understanding of the characteristics that marked him as a great man. The first of these objectives seems hardly achieved. The anecdotes, poems, and literary excerpts submitted are somewhat sketchy for a well-rounded story of the complicated career of Abraham Lincoln. The selections revealing his human side are much more to the point. They reveal the fun-loving, studious, humble, lowly Lincoln, with his fondness for the common man and his zest for free government.

Material from sixty authors is cited. It is arranged chronologically and divided into five parts. Part One presents Lincoln in his youth as a dreamer, a reader of books, a sturdy wrestler, and a lad of deep common sense. Parts Two, Three, and Four carry on the story, but in a slender fashion. Part Five, however, quotes generously from Lincoln himself and gives the text of several of his great occasional speeches. Throughout, the anthology implies the importance of speech in Lincoln's career. In addition to the text proper, the anthology adds a section of notes on Lincoln's thoughts on slavery, quotable quotes, an index, and a Lincoln Calendar. The book is beautifully typed and bound.

EARL W. WILEY,
Ohio State University

APOSTLES OF DISCORD. By Ralph Lord Roy. Boston: The Beacon Press, 1953; pp. 437. $3.75.

The subtitle of this book indicates that it is "a study of organized bigotry and disruption on the fringes of Protestantism," and the author's thesis is that "the program and vitality of Protestantism are threatened by organized malcontents who zealously seek to promote hate and disruption under the banner of the Christian faith." Therefore Mr. Roy attempts to "survey, in a factual manner, many of the groups and individuals active in the current campaign of extremists to capture the Protestant mind." Mr. Roy, a New England Methodist clergyman, began this study as a Ph.D. project in Society and Religion at Union Theological Seminary and Columbia University. It has now been published by the Congregationalist press, which concerns itself especially with the relationships of church and state.

The first section of seven chapters, entitled "The Ministry of Hate," describes the continuing attacks upon Jews, Negroes, Catholics, and President Eisenhower by the same old crew of professional neurotics and America-firsters—the Winrods, the Gerald L. K. Smiths, the Elizabeth Dillings—several of whom were indicted for seditious activities during World War II. Allied with them are some fundamentalist "Bible-believing" ministers, whose primary occupation is promoting "the old time religion" but whose narrow intolerance leads them into scurrilous attacks upon any who differ from them in race, in faith, or in economic and political views. Some seem to be sincere; some, mere racketeers.

The second section of seven chapters, "The Ministry of Disruption," describes the organized opposition to the ecumenical movement, to a more scholarly and critical view of the Bible, and to social and political action by church-groups. Mr. Roy gives chapter and verse to show that Southern racial demagogues, reactionary economic "libertarians" and Red-baiters alike seek the mind (and usually the money) of Protestant and Catholic laymen, and that they fail to grasp the implications of this revolutionary age.

This book is a valuable case-study for students of propaganda and of the religious and political climate of our time, a dispassionate and specific handbook on the antecedents, the connections, and the real aims of the persons and groups who call names, substitute slander for facts, perpetuate ancient animosities, and so add to the discord of our age.

JOHN J. RUDIN II,
Divinity School, Duke University

FREEDOM AND AUTHORITY IN OUR TIME. Edited by Lyman Bryson. New York: Harper & Brothers, 1953; pp. 767. $6.00.

This volume is a collection of some 57 short papers, prepared by and commented on by 75 specialists at the Twelfth Conference on Science, Philosophy, and Religion in New York City in 1951.

The unity of purpose of so many writers in so many different areas is especially well handled: each article immediately concerns itself with a detailed phase of freedom and authority, two ideas which have for centuries appeared to represent opposed philosophies. The discussions fall topically into six areas: (1) freedom and authority in practical life, (2) freedom and governmental authority, (3) freedom and legal authority, (4) freedom and authority as cultural and social phenomena, (5) postulates of theories of freedom and authority, and (6) definitions of freedom and authority.

Space limitations prohibit even a cursory summary of so large a number of articles. It must suffice to say that almost without exception each paper offers a valid contribution in an interpretation of contemporary thought in the isms associated with freedom and authority. No one writer appears to be a crusader for his private niche. Rather, each weighs advantages and disadvantages of his proposed solutions or interpretations in an apparent effort merely to challenge the reader to independent thought. It is refreshing to see studied analyses of time-worn clichés on freedom and to see unbiased, comparative reviews of systems and ideas that many a layman accepts through tradition.

One writer declares that the basic desire for safety and significance makes people accept and prefer dictatorships. However, another compares unions and dictatorships; still another stresses that authority is necessary to protect freedom. The interrelationship of the articles makes for coherent reading and a satisfying progression through a maze of controversial points of view. All lean toward the possibility that freedom and authority are not incompatible.

For the student of contemporary social, economic, political, or religious theories in their relation to freedom, and for anyone concerned with the progress and ends of human liberties, this series of papers offers stimulating reading.

JAMES J. STANSELL,
Los Angeles State College

ELIZABETH I AND HER PARLIAMENTS. By J. E. Neale. New York: British Book Centre, Inc.; pp. 424. $5.50.

The distinguished place of Professor Neale among historians of Tudor England has been long acknowledged. Won fairly in 1934 by the definitive biography of Elizabeth I, it was consolidated by his later account of the House of Commons during that queen's reign. These substantial memorials to English history and scholarship are now implemented by the first of two volumes which traces in living words the evolution of constitutional history in England between 1559 and 1581.

The reconstruction of ties between the queen and her legislators and councillors offered here includes the making of high level policy as well as the debate and action needed to execute it. Cares of vital consequence to the land and its people—succession, religion, finance, and the like—are discussed from many points of view. "Introductions," admirably compact and informative, are provided for each chapter to assist the reader's understanding. The aim of the author has been the recreation of personalities and events by almost complete reliance upon contemporary sources. One may say at once that uncommon success has attended his design to prove "that nothing human is outside our interest."

The transition of parliament from obsequious impotence at the start of the sixteenth century to powerful authority at its close was accomplished by the growth of the common law and courts as well as of commerce. Members pried their way to power with the twin tools of legislation and taxation. In the process battles and skirmishes were fought to win parliamentary autonomy, immunity from arrest, the right to free and critical debate, and the right to initiate legislation. It is a history found in words and actions exemplified by such as Wentworth the martyr and Hall the eccentric. The royal Elizabeth emerges from Neale's pages without increase of reputation as a friend to free speech. Particular attention is paid to her devices for informing and directing opinion in

parliament, such as the use of pre-session sermons to insinuate crown policies and programs into the minds of members of parliament while they were most receptive.

The author claims to have treated the queen's parliamentary remarks as "sacrosanct" and to "have quoted them in full." This leads to disappointment when the reader comes to page 186 and learns that the queen opened the parliament of 1571 and "spoke a few words." Also unsatisfied are his anticipations that the abilities and resources of the learned author might provide new evidence concerning the composition of the royal speeches, though Neale concludes that Elizabeth composed and wrote her own parliamentary addresses on the basis of their style and of extant specimens of speeches known to be in her handwriting.

Of style and taste it may be said that whether Neale is editing the words of his seventeenth century countrymen or writing his own, he has almost always "hit upon the inevitable word and placed it in the proper position." In sum, a notable addition has been made to our knowledge of the place of public discussion and debate in Tudor history. At the same time an essential chapter in the history of civil liberty has been greatly clarified.

GEORGE P. RICE,
Butler University

QUEEN VICTORIA AND HER PRIME MINISTERS. By Algernon Cecil. London: Eyre & Spottiswoode, 1953; pp. vii+356. $6.00.

BRITISH PRIME MINISTERS. Edited by Peter Quennell. New York: Roy Publishers, 1953; pp. vii+177. $3.50.

The character and personality of a British First Minister have so often begotten constitutional change that each new portrait of a premier—on canvass or in print—is, potentially, a significant comment on the foundations of English political theory and organization. Consequently honest efforts to place the character and personality of a Prime Minister in more exact relation to historical events perform (whether uniformly credible or not) the service of correcting those grosser characterizations inevitable in our histories of economic, social, and political ideas and institutions. Just for these reasons the small volumes identified above deserve attention though neither contains new biographical evidence, offers much comment on public address as a political instrument, or contains an essay which can be called brilliant. Almost all of the essays in both books do, however, reflect a quiet, respectful striving after more precise dimensions and fresh, more perfect colors in biographical portraiture. For these qualities the studies are worth reading.

Queen Victoria and Her Prime Ministers is a frankly opinionated book. Its thirteen essays may be fairly called twilight meditations from a Victorian's study. Through Algernon Cecil's eyes one comes near to seeing Victoria's ministers as the High Tories of their own day saw them: Melbourne, admirable in his conservatism but wanting gravity; Peel, the brilliant man of business marked with the virtues and limitations of his kind; Disraeli, enigmatic and thus suspect, tolerated out of necessity but never accepted; Russell, weak—and besides, a Whig; Palmerston, suspiciously given to caprice and enthusiasm despite almost creditable breeding; Gladstone, self-deceived by a too-subtle mind, but a Christian statesman still; and Salisbury, spirit of one's own spirit, unfortunately a half-century late to power. Those who would fully appreciate the great debates of Victoria's reign will do well to indulge Mr. Cecil his periphrases and involutions in order that they may see and hear the Queen's advisers, for a moment at least, through that blend of erudition and dogmatism which the author so proudly shares with the Victorian High Tories and High Church men.

British Prime Ministers is a collection of essays which first appeared (1951-1952) in *History Today*. The series begins with Walpole and concludes with Neville Chamberlain, treating each intervening Prime Minister who held office for three or more consecutive years, excepting Liverpool, Russell, Asquith, Lloyd George, and MacDonald. Duff Cooper has furnished a short introductory essay on the evolution of the Prime Minister's office.

In a collection of this kind there can be, of course, no thematic unity of the sort that gives Cecil's volume its piquancy; yet here, too, one encounters a willingness to re-examine—now, without a show of prejudice—historical generalization however hallowed by tradition. Thus, J. H. Plumb insists that Walpole's great knowledge, his capacity for managing details, his subtlety in human relations, and his formidable powers of argument—more than ruthlessness and corruption—maintained him in power and enabled him to become the first Prime Minister in the modern sense of the term. So, too, Sir Philip Magnus' Disraeli is more impressive as a political thinker and social reformer than as imperialist. In a similar way the other essays in this volume bear the marks of informed, strongly independent judgment; perhaps, be-

cause most of the essayists are historical scholars still within or just entering upon their periods of greatest productivity.

It seems unfortunate that the editor of *British Prime Ministers* did not, as Mr. Cecil has done, prepare an index to his collection of studies.

CARROLL C. ARNOLD.
Cornell University

THE STUDY OF LANGUAGE. By John B. Carroll. Cambridge: Harvard University Press, 1953; pp. xi+289. $4.75.

This "survey of linguistics and related disciplines in America" is not a well-done book. A teacher of speech would notice that the section which begins "Motor phonetics" (32-3) fails to mention Stetson, who comes close to being the proprietor of the term, and that the only individual quoted in the section on "Speech Education" (158-60) is your reviewer, a selection which may indicate excellent taste but hardly demonstrates familiarity with what teachers of speech are actually doing. It is most unfortunate that our academic structuring is such, with its competitive fragmentation encouraging animosity rather than co-operation, that the presumption is against uniform distinction in any endeavor at synthesis. Professor Carroll does rather better than anyone could be expected to do.

In spite of the shortcomings in detail, this book ought to be thoroughly taken to heart by all members of the SAA. Not merely because all areas of our activity, except unfortunately the theatre, are given serious consideration, but because we are here shown what good company we are traveling in and how good the company is. The central theme is the science of linguistics and the tone properly laudatory. The illuminating correlations are with psychology, the social sciences, philosophy, education, and communication engineering. Each chapter takes up both the obligation of mutual consideration and the reciprocal advantages of recognizing the interdependence. For example, successive sections in Chapter 3 deal with "Treatment of Linguistic Problems in Psychology" and "Treatment of Psychological Problems in Linguistics" (71-82), "Implications of Psycholinguistics for Psychological Theory" and "Implications of Psychology for Linguistics" (105-9). The inclusion of "Speech Pathology" (102-3) under "Some Major Problems in Psycholinguistics" does not exhaust the immediate implication for teachers of speech in this, to say nothing of the other, chapters.

Indeed one could imagine exactly the same setup for a work with speech as its center. There is, however, a certain propriety in the linguistic focus. Not only must language furnish the commonality for almost all of the correlations of speech with other areas of study; it does furnish the only commonality for all the fields in the gerrymandered area of speech. It is, it seems to me, highly important that we should be recognized as workers within the periphery of linguistic disciplines and should recognize our relationships with other workers, all of which is pointed up in Carroll's study. It is likewise important that we should appropriate for our use the findings of the specialized workers in linguistic science, not what they found a half century ago but what they are finding today. It is perhaps even more important that we should look upon ourselves as contributing to the present-day rapid advance in developing linguistic theory.

LEE S. HULTZÉN,
University of Illinois

A SURVEY OF VERB FORMS IN THE EASTERN UNITED STATES. By E. Bagby Atwood. Ann Arbor: University of Michigan Press, 1953. $2.50.

This book consists of eight pages of introduction, forty-four pages of text, thirty-one maps, and a seven-page index of the verb forms illustrated. It supplements *The Linguistic Atlas of New England* (1939) and Kurath's *A Word Geography of the Eastern United States* (1949), earlier publications sponsored by the Linguistic Atlas. Like them it is based on the field reports collected by various workers over the past twenty years.

Professor Atwood has skillfully collated and mapped the verb forms included in about 1400 such field reports. He has assembled the available data on each verb form and made it graphic on his maps. For the reader who wishes to know where the past tense of *climb* occurs as *clim*, *clum*, or *clome*, to choose one of many possible illustrations, the text and maps will provide the answer.

The study has values for various readers. For the writer it sets up a warning system that should prevent the embarrassing use of a New England locution in, say, a North Carolina setting. For the teacher of Speech or English it should underscore anew the danger of equating standard speech with uniformity of speech. A more important value, as with the whole series of publications, is the continuing evidence of a close connection between the

details of the language as we hear it and use it today and the history of the settlement of the eastern seaboard and the subsequent migration routes to the interior.

Although Professor Atwood has indicated the phonemic structure of the verb forms, he has wisely refrained from indicating the allophonic distribution shown in the field records. In the first place, an excessive preoccupation with phonetic details would be irrelevant to the purposes of the book. In the second place, though he himself does not raise this point, and may not even agree with it, the relatively small number of informants might make pronunciation data less reliable. The boundaries of word forms (isoglosses) can probably be established with fewer data, at least in the eastern area, than the boundaries of pronunciation forms (isophones).

All in all this is a useful book about a facet of our American heritage that too few people understand.

C. K. THOMAS,
Cornell University

THE VOWEL PHONEMES OF MEIGRET. By George Raymond Shipman. Monograph Series on Languages and Linguistics; No. 3. Washington, D. C.: Georgetown University Press, 1953; xiii+82. $2.00.

This monograph is a completely rewritten version of a dissertation (Yale, 1950) devoted to the life and works of Louis Meigret. Meigret is the author of the first French grammar in French (1550); and as one of the earliest advocates and practitioners of phonetic spelling, he offers valuable testimony concerning the pronunciation of French in the sixteenth century. It happens, however, that other evidence from that period—when the language was far less standardized than now—is often at variance with his treatment of the vowels. Mr. Shipman has reviewed this controversial question, using the method of structural analysis. He has examined carefully both Meigret's statements and the texts he composed in his phonetic alphabet, and reconstructed the system of Meigret's vowel phonemes. This new approach has been fruitful. It confirms a number of previous findings, clarifies several doubtful points, and in general vindicates Meigret.

An introduction outlines Meigret's life and writings, and puts them into the framework of his time. In the third chapter (pp. 25-68) the author treats in detail the six features that have aroused most criticism: vowel length, vowel nasality, the nature of unstressed *e*, the front-rounded vowels, the back-rounded vowels, diphthongs and triphthongs. A short conclusion is followed by tables giving Meigret's alphabet, his vowel system, his diphthongs; and, to make comparison easy, tables for the vowel systems of modern French and of Pelletier (a contemporary of Meigret whose speech was earlier analysed by Joseph Axelrod). For readers who are not specialists in French (the descriptive method used should attract a wider audience) quotations from the sixteenth-century texts are accompanied by translations into English. Occasionally one wishes that the passages quoted from these rare texts were a little more complete; and that they were all free of even slight deviations from the original (this and other minor blemishes are no doubt due to the fact that the author died before he could give his manuscript a final check and see it through the press).

WAYNE CONNER,
Washington University

AN INTRODUCTION TO PHILOSOPHICAL ANALYSIS. By John Hospers. New York: Prentice-Hall, Inc., 1953; pp. 532. $5.95.

This book is an extensive amplification of the same author's earlier work, *Meaning and Truth in the Arts*, published by the University of North Carolina Press in 1948. It is also an encouraging sign that the semantic trend in contemporary philosophy—with its orientation toward critical awareness of the uses of language—is not ending with either a bang or a whimper, but is being confirmed on a sound basis.

Time was when working with words and wooing wisdom were one and the same undertaking. At least, they were once both undertaken by the same men, the earlier Sophists of Greece. But when the intellectual heirs of these wise men later specialized as philosophers or rhetoricians, the original unity of interest was broken. The two traditions touched only from time to time in the intervening centuries, more often than not to exchange views of mutual disrespect. It has remained for our age to see the day when the philosophers decided by and large that the use of language is their proper concern after all.

The first twentieth century essays with a semantic bent were more disconcerting than encouraging. At one extreme they tended to reduce the entire philosophical tradition to a minor house-cleaning job in the dictionary extension division. At the other extreme they became absurdly naive assurances that the City of God could be established here and now on

earth if only we would all realize for the first time that words are not the things they refer to! The average member of the speech profession was likely to get the impression from the former that he could well afford to forego anything so trivial. If he understood his own business at all, he knew the latter was ridiculous.

With such books as this present one of John Hospers', however, it appears that philosophical semantics has survived to the morning *after* the morning after its worst "binges," Indeed, now that rabid Korzybskiites no longer peer under their beds to make sure that Aristotle is not hiding there to attack them in the dead of the night (with a "two-valued" logic?), it may not be too alarming to say that there is a kind of peripatetic quality in this work—perhaps a bit plodding at times, but thorough-going, systematic, making sense as it goes along, and obviously getting somewhere.

Of major interest to the speech specialist are chapters 1, 7, and 8, respectively titled: "Words and the World," "Problems in Ethics," and "Problems in Aesthetics." But the book in its entirety is strongly recommended to anyone concerned with a better understanding of either the more basic problems of meaning in language, or the sense which the major philosophical traditions still make in the light of philosophers' current concern with these problems.

WILLIAM R. GONDIN,
City College of New York

THE MIRROR AND THE LAMP: Romantic Theory and the Critical Tradition. By M. H. Abrams. New York: Oxford University Press, 1953; pp. xiii+406. $7.50.

Mr. Abrams sets as his explicit purpose in *The Mirror and the Lamp* to examine the growth and triumph, in the early nineteenth century, of a particular alignment in aesthetic thinking—the shift to center of a concern with the relationship existing between art and the artist himself (rather than between art and nature, art and the audience, or the work of art and its "internal requirements"). He has covered a staggering expanse of thinking, almost the whole history of literary criticism, and has covered it with an enthusiasm and a conviction which must impress any reader.

But his study is no volume for the casual student!' While he tries, in the interests of manageability, to avoid too great subtlety of analysis, he makes no attempt to simplify the tremendous *range* of subjects involved in his study. It is quite possible for individual readers to feel that the degree of abstraction from a particular critic leaves perhaps more than is desirable unsaid; and it is possible that the disposition of subject matter by topic rather than by critic produces finally an impression of a welter of thinking. Still, the problem of organization is a formidable one here, and it is not easy to suggest a better alternative to Mr. Abrams' method.

Meanwhile, it can be said with considerable vehemence that the book is filled to the brim with questions and answers which ought to appeal to a range of readers. It is a volume not for the aesthetician alone. Students of literary criticism, of eighteenth and nineteenth century letters, of Shakespeare, of rhetoric, of psychology will all find in it material of particular concern for them.

The first chapter of the book is a good brief account of the varieties of critical theories (mimetic, pragmatic, expressive, objective). Succeeding chapters, while centering finally upon Romantic thinkers, cover in their arguments critical positions from Aristotle to Richards and Ransom. One aspect of Abrams' method, the singling out of central metaphors in critical thinking (the mirror, the lamp, the plant, etc.), is particularly effective.

Semanticists will find especially informative the section of Chapter Six which deals with Alexander Smith, a little known writer who in 1835 published an essay on the semantics of poetry. The discussion of the critical thinking of the Reverend John Keble, described by Abrams as a "radical, proto-Freudian theory," is of interest in the total development of the Freudian approach towards criticism. The whole treatment of the relationship between English and German thought in the nineteenth century is commendable.

It must be said that *The Mirror and the Lamp* is a book which can neither be read lightly nor digested easily, but it is a real storehouse of information and a prodigious and enviable record of judgment and industry.

WALLACE A. BACON,
Northwestern University

POETRY AND THE AGE. By Randall Jarrell. New York: Alfred A. Knopf, 1953; pp. 271. $4.00.

This is a collection of miscellaneous literary topics which Mr. Jarrell has treated at one time or another. His essays include one on the readers of poetry (or, rather, on the lack of them) and another one on literary critics; but

the bulk of the book is devoted to "practical" criticisms (of Robert Frost, Ransom, Whitman, Wallace Stevens, Marianne Moore, W. C. Williams, and Robert Lowell) and a dozen or so short reviews of still other poets.

Mr. Jarrell, unlike most of the best modern critics, has neither a theoretical turn of mind nor a clearly evinced literary method. Insofar as he has a "method," it is that of the literary amateur (a description which would please Mr. Jarrell, I think). It is a criticism which probably follows the general behavior of the "cultivated" reader as he actually reads a book —spontaneously making all sorts and different kinds of connections as he reads from page to page.

The author discusses such general topics as: the disuse of literature in a technological, utilitarian, mass-minded age; some social causes of the difficulty of modern poetry; the ambiguous moral position of conscientious objectors; the inevitable failure of poetry anthologies; literature as knowledge—and many more. It is a grand tour of ideas, but Mr. Jarrell takes it on the secretary's vacation-plan and never stops long at any of the views.

In the practical criticisms, different critical approaches prevail. There is evaluation by fiat, of the "his ten best poems are . . ." variety. There are discussions of organizational focus (he discovers the organizational center of Williams' difficult *Paterson);* discussions of themes (his essay on Lowell has been publicly admired by that poet). He discusses the attitude of the poet toward his subject (Ransom) or toward his audience (one of the Frost essays). In his regrettably infrequent verbal analyses he is very good (Frost's "Design" is superbly elucidated). Mr. Jarrell also uses (effectively, in the Whitman essay) the "touchstone" method—simply quoting lines and saying "Yum!"

But perhaps the basic critical approach is impressionistic—a description or re-creation of poetic effects ("Miss Moore's forms have the lacy, mathematical extravagance of snowflakes"). Mr. Jarrell often chooses a metaphor which recalls what *I* felt. Unhappily, if *you* didn't feel that way, you are likely to remain unconvinced.

However, despite the somewhat slap-dash quality of his work, Mr. Jarrell's are usually the sensitive perceptions of the best impressionistic criticism.

Don Geiger,
University of California at Berkeley

THE UNRELUCTANT YEARS. By Lillian H. Smith. Chicago: The American Library Association, 1953; pp. 300. $4.50.

The Unreluctant Years is a book of literary criticism specifically concerned with children's literature. The author states as her assumption that a "child's experience of life is, necessarily, confined within the narrow limits of his environment. What he is looking for is a swift passage beyond its boundaries. Once he discovers this passage in a book, a child's instant transition seems to adults a gift of wings, whereas it is a simple and joyful willingness to go beyond those boundaries which are to him, for the time being, invisible" (p. 13). Continuing in her delightful style, she points out that material which does not stimulate children's imaginations or does not "stretch their minds," does not have lasting value.

An important part of her philosophy is that ". . . only in books having permanent values can (children) find the materials necessary for growth." The validity of a book's selection depends upon the "qualities of the evaluator" and upon the "qualities of the book" being evaluated. The sincere critic attempts to divorce his personal biases in lieu of his responsibilities to the prospective youthful reader. He must evaluate what is below the story's surface.

Among the recommended criteria, the author states, "A fine book has something original to say and says it with style" (p. 36). Originality is conceived as the *author's own* interpretation of a truth. Style is defined as individuality in writing and should be suitable to the story.

Adult opinion that "informational books" are more valuable for children than are fairy stories, picture books, fantasies, poetry, epics, etc. overlooks the fact that children are highly motivated to discover information for themselves. All good children's literature develops within the reader perspective, understanding, imagination, evaluational standards, and lasting appreciation for good reading material.

More specific evaluational criteria are presented under discussion of stories, fantasies, poetry, epics, Greek literature, etc. This book about an aspect of communication by an expert communicator is highly recommended as a valuable guide for book selection in this period of mass production of children's literature. It is valuable for teachers, parents, librarians and writers.

Because of her belief that good children's books would promote world understanding, she was instrumental in having many collections sent abroad. For years Lillian Smith was head

of the Boys and Girls Department of the Toronto (Canada) Public Library, and still lectures regularly on Children's literature at the University of Toronto.

JOHNNYE AKIN,
University of Denver

THE FINER TONE. KEATS' MAJOR POEMS. By Earl R. Wasserman. Baltimore: Johns Hopkins Press, 1953; pp. 228. $4.00.

"Before it is anything else, a poem is an expression in the form of words, and words do not contain their own meaning. . . . Words may also have special private meanings, values that the poet attached to them in order to make the frail verbal forms carry the full freight of his intention. . . . It is with no sense of embarrassment, then, that I have used some of Keats' poems to explain others, have combed his letters and other prose for clues to intentions out of which he formed poems, and have even sought aid from a probable 'source poem.'"

With this prologue, I delved into *The Finer Tone,* Earl Wasserman's study of the major works of John Keats. Mr. Wasserman begins with the "Ode on a Grecian Urn," since he feels it can be unfolded with least dependence upon Keats' other poems. Acquaintance with Wasserman's vocabulary and style reveals a new horizon in interpretation; his study is vital and challenging.

Wasserman gives a unique analysis of the Ode as he demonstrates the pattern of the poet's attention from 1) the total urn in the opening lines, 2) to the frieze on the urn, 3) to the intense activity in the frieze, and 4) around full circle to the total urn in the final stanza.

Wasserman continues his study with "La Belle Dame Sans Merci," "The Eve of St. Agnes," "Lamia," and "Ode to a Nightingale." The study of each additional work forms a new perspective and Keats' poems take on new significance.

Throughout his studies, Wasserman employs the pleasure thermometer, the gradations of happiness which Keats has cautioned all his readers to consider. This pleasure thermometer found its origin in the passage from "Endymion" beginning "Wherein lies Happiness?"—a passage which Keats singled out as of extraordinary importance in the ways of his poetic mind.

Through this medium, Wasserman has discovered new insight into the inner feelings of Keats. The major works of Keats have been examined analytically; no longer need the reader marvel at them simply as decorative pictures and words.

HARRY R. MCCLAIN,
Webster College and
St. Louis University

CHARLES DICKENS—HIS TRAGEDY AND TRIUMPH. By Edgar Johnson. New York: Simon and Schuster, 1952; Volume 1, pp. xxii+585+xlvii; Volume 2, pp. xxiv+581+cli. $10.00.

These volumes represent a definitive study. Dickens has consistently attracted biographers not only because of his fame as a writer but because of the romance, pathos, and wealth of incident surrounding his life. Until now, however, the biographers of Dickens have always been guilty of some bias and omission. The monumental work of John Forster, *The Life of Charles Dickens,* first issued in 1871-73, shortly after Dickens' death, told a great deal about his life as it touched Forster and as it dealt with events the biographer wanted the world to know about. But the author of the first definitive Dickens biography deliberately concealed some facts and inadvertently omitted others. Nor have the letters as published given a complete picture. Through the years the most readily available were the three volumes published in 1880-82 by his sister-in-law and daughter. This collection was carefully selected on Victorian principles, and letters and parts of letters were omitted which might suggest anything faintly detrimental to the good character of Dickens or his family. Contemporaries writing about Dickens were either unaware of many facts or exercised Victorian reticence on matters personal. Consequently, not until twenty-five years ago did materials begin to appear which truly revealed Dickens in his full dimensions. In 1938 Nonesuch Press published three large volumes of Dickens letters which helped fill in gaps.

In collecting materials for his work, Johnson has searched many clues. Fruitful have been findings in collections of unpublished Dickens letters. Dickens' work as an editor has been appraised, and his role as social reformer has been analyzed. Johnson calmly acknowledges and reaffirms the revelations that have been made about Dickens' relationship with Ellen Ternan, and accepts as a fact, "not of peephole gossip" (I, x), that she was his mistress.

Thorough and scholarly, Johnson nevertheless does not try to point up all the new information he has gathered or to present new

material as sensational revelation. One must look in the notes to discover that he used an infra-red photograph to uncover passages in letters that some censor—probably Georgina Hogarth or Mary Dickens—thought had been inked out (II, lxxxiv). Both the known and the freshly discovered information is set forth, each detail in its proper relationship. The result is a superlative specimen of scholarly and sympathetic craftsmanship.

The book is a monument to the labors of a literary man interested in Dickens as a writer. In Johnson's own words, "The constant endeavor of this book, in fact, has been to integrate literary interpretation and life interpretation: to make the critical discussion of Dickens' work illumine his personality and the portrayal of his character clarify his literary achievement. For in the end it is the same lifeblood that flows in both" (I, x).

To interpret Dickens as a literary man, Johnson has devoted a complete chapter to each of Dickens' major works. The chapters are not mere literary interpolations; they carry out the thesis that there was a close personal identification of Dickens with his novels. From the sunny climate of *Pickwick* the reader of this biography progresses step by step to the "vision of a dead world [which] lies heavy and brooding over *Edwin Drood*" (II, 1124). As Dickens' personal life became more tragic and complex, so did his books. Dickens' experiences as a rejected child, his yearning and suffering in a vain longing for romantic love, his championship of "the rejected and forgotten and misused of the world" (I, 291)—these threads form the pattern of all his works. Johnson clearly shows that Dickens' novels reveal the author's true self. The life that Johnson pictures is as fascinating, pathetic, and tragic as any Dickens ever wrote about.

The critical estimate of Dickens that Johnson presents and carefully documents is understandably high. "Few of the world's great novelists surpass him in vitality and scope. . . . Out of his sympathy and indignation at men's sufferings, he built up a picture of society and its failures, of the obstacles to the harmonious fulfillment of human needs, that is unsurpassed for clarity and understanding. Out of his own life of struggle and frustration, he wrought a philosophy of dauntless and generous courage that could laugh while it fought and struck its mighty blows for mankind. He was one of the heroes of art . . . enriching and creating a world" (II, 1140-41).

Because Johnson is interested in Dickens as a literary figure, he leaves some fields of investigation to be explored by the student of speech. Dickens won fame not only as a writer but as a public reader, an actor, and a public speaker. Johnson has accurately marked out what and when Dickens read. He has carefully corrected errors in dates and subjects made by previous biographers and critics, but like Forster and others, he believes that the readings were "suicidal ordeals . . . bought at more than a dear sacrifice of health; it was at the cost of life itself" (II, 1145-46). Dickens' literary critics persist in giving the impression that the alternative to the tempestuous readings was a quiet life at the hearth or desk. But as has been pointed out in an earlier article (*QJS*, XXXIII, 301), Dickens' temperament at that critical time in his life demanded excitement and activity. The readings provided an outlet. They can best be interpreted in that light and not simply as an unfortunate divergence from his main destiny. How artistic an expression they were remains to be evaluated. Johnson indicates the extent and nature of Dickens' public speeches. In emphasizing Dickens' preeminence as a reformer, he notes that many of his ideas were expressed in speeches. But it remains for another scholar to analyze occasion, content, and rhetorical effectiveness of the speeches. Bibliography of Dickens' reading and speaking has not been greatly added to in this work. The bibliography given is personal; it lists works and editions the author has drawn upon as useful in his study, and is not an attempt to supply a complete list, which would obviously be a colossal undertaking in itself.

Whoever he may be, the Dickensian who goes on from here will be much in Johnson's debt. The volumes are written neither in the spirit of hagiology nor debunking, nor in the tradition of Walton, Southey, Boswell, or Strachey. They are examples of the painstaking detail blended with perspective appreciation which Americans more and more are applying to English figures, first to British amazement and to their later admiration.

RICHARD AND THERESA MURPHY,
University of Illinois

DICKENS THE DRAMATIST. By F. Dubrez Fawcett. London: W. H. Allen, 1952; pp. 278. 21/-net.

At a time when the theatre has circled back again to welcome the public reader to the platform, a thorough study of Dickens' theatri-

cal activities and influences seems singularly appropriate.

Dickens was, of course, first of all a novelist, secondly a public reader, and thirdly an amateur stage manager and actor. He did not write directly for the stage, but no other nineteenth-century writer provided more abundant dramatic material for the industrious nineteenth-century adaptors, and certainly no novelist of any period built and embellished characters and situations with such dramatic flavor that they inescapably take to the stage as soon as one begins reading.

Fawcett's account treats in detail, if too frequently in a cataloguing fashion (as he admits), all Dickens' connections with dramatic art. He explores all the adaptations for stage, movies, radio, and television, giving names, places, and circumstances. He follows Dickens' career as solo performer and as stage manager.

The principal contribution of the book is, of course, along this line, but certainly the most lively reading is found in the chapter on Public Readings. Here we get some intimate glimpses of Dickens "always either in a railway train, or reading, or going to bed," and discover the details of his meticulous preparation for the platform: "I have learnt them all [a series of fifty readings]; so as to have no mechanical draw-back in looking after the words. I have tested all the serious passion in them by everything I know; made the humorous points much more humorous; corrected my utterance of certain words; cultivated a self-possession not to be disturbed, and made myself master of the situation."

Some will wonder at Fawcett's ingenuous detailing of radio studio procedures, and some Anglophobes might bristle at his patronizing reference to the power of the dollar in American TV, but these are minor matters. *Dickens the Dramatist* supplies a clear and thorough treatment of a major figure in nineteenth century theatre history.

RICHARD MOODY,
Indiana University

GEORGE BERNARD SHAW: A CRITICAL SURVEY. Edited by Louis Kronenberger. Cleveland and New York: The World Publishing Company, 1953; pp. xviii+263. $6.00.

The incorrigibly optimistic old Shavian hand looked forward to the publication of this book, if, remembering Mr. Kronenberger's anti-Shavianism in the chapter of Shaw in *The Thread of Laughter* and in the introduction to the recent Modern Library *Four Plays by Bernard Shaw*, with some dubiety. One is glad to welcome the volume to the Shavian shelves, but the dubiety proves to have been justified. The title "A Critical Survey" is a slight misnomer—more honest would have been "An Anthology Animated by Animosity with Occasional Amenities."

Mr. Kronenberger is a relentless pursuer of epigram, and, as with his other Shavian criticism, if one can attend only to the expression and overlook the substance, the critical part of his introduction is entertaining. After all, he is merely another of those many biographers, critics, commentators, who have for over half a century been drawn to write of Shaw apparently by some sort of magnetism they resent. He resolutely tries to deny Shaw any large measure of greatness, and yet reluctantly and inconsistently again and again concedes true greatness. His own criticism verges upon that "near-nonsense" of which he accuses others. One contents himself, forbearing to point out Mr. Kronenberger's actual critical aberrations, with reflecting mildly that to complain of God's plenty as not being quite perfect is slightly ungenerous.

The momentary shock felt upon first viewing the list of essays chosen is somewhat softened when one reads the critical part of the introduction, and much captious argument must be withheld. If one is further shocked—nay, stunned—by the assertion that Archer, Walkley, Desmond MacCarthy (misspelled McCarthy), and Montague had "no real critical value," at least the admission is frank, and one can scarcely debate their omission. The lament that "our serious critics"—Leavis, Blackmur, Tate, Trilling, Ransom, Winters (what would *they* be doing *dans cette galère?*), have neglected Shaw at least fleetingly introduces us to the editor's idols—although we may still puzzle over reconciling this catalogue with the jacket boast that the anthology is that of "the foremost critics of the past fifty years." But let us grant that the attempt to reduce "the most many-sided" Shaw to "the two dimensional," to regard him as at best "supple and witty and articulate," is bound to land even an iconoclast in illogic. Without arguing one's own bias and prejudice, let us point out that Mr. Kronenberger's is this: "No one can dismiss Shaw's talent; one can at most deplore what Shaw did with it."

At least it is good indeed to see the out-of-print John Palmer and Dixon Scott essays again made available, to have the Auden and Spender reviews and the fine Barzun essay rescued from periodical-files, and to discover that V. S. Pritchett wrote that memorable *Time* obituary.

Finally one accepts the publisher's reference to the editor of this prejudiced volume as "the author" and wonders how much conscious humor lay in the choice of the jacket picture of Shaw, shown frowning, head slightly bowed, eyes quizzically staring, both hands held despairingly to his temples.

E. J. WEST,
University of Colorado

SHAKESPEARE SURVEY 6. Edited by Allardyce Nicoll. New York: Cambridge University Press, American Branch, 1953; pp. viii+185. $3.75.

SHAKESPEARE. By Mark Van Doren. New York: Doubleday and Co., 1953; pp. xv+302. $.85.

SHAKESPEARE'S USE OF LEARNING: AN INQUIRY INTO THE GROWTH OF HIS MIND AND ART. By Virgil K. Whitaker. California: The Huntington Library, 1953; pp. ix+366. $6.50.

The first title is the 1953 addition to the familiar "series of yearly volumes dealing with Shakespearean discovery, history, criticism and production over all the world" (I quote the jacket). There are articles and essays from British, American, Austrian, Chinese, Israeli, and Spanish scholars; plates of Shakespearean productions (mostly London); and letters listing the Shakespearean activity from correspondents of nineteen countries. As usual, the letters are informative; the plates are uniformly excellent; the articles range widely in scholarly value and in pure enjoyability from the dull to the brilliant. But in the variety of material offered here, every reader should be able to find something of interest.

Mark Van Doren's *Shakespeare* is an Anchor Book reprint of the volume originally published by Henry Holt in 1939. Doubleday is to be congratulated for making this inexpensive edition available to the student and general reader. Greeted with high critical acclaim when it first appeared, this book has lost nothing of its value in the fourteen years between publications. For the author has no "theories," no scholarly axe to grind; his point of view, as he states in the introduction, is a consideration of Shakespeare's work "as human documents and as works of art." In the process of this consideration, Mr. Van Doren's poetic-prose style may tend at times to veil the crystal of his interpretative clairvoyance, but his interpretations are always stimulating, mostly wise, and illuminating.

Virgil Whitaker says in his preface that *Shakespeare's Use of Learning* is "an attempt to study Shakespeare's acquisition and use of contemporary learning and the effect of his knowledge upon his development as a dramatist," and then adds in chapter one that such an attempt is "indeed presumptuous." Mr. Whitaker need not apologize, for all progress is based upon presumption; and any attempt to present a fresh idea, a different point of view that may give us another perspective on Shakespeare's plays as "human documents" (Van Doren), is more important than scholarly toes which may be trodden upon in the process.

Virgil Whitaker has produced a valuable book, an eminently readable, well-ordered, provocative study. From a consideration of Shakespeare's selection and adaptation of sources and his absorption of contemporary science and philosophy, Mr. Whitaker traces the development of the playwright: the initial cleverness in plot-structure at the expense of character; the increase of interest in character as a motivating factor; and finally the subordination of source-plot to a concept of character based upon a resolved philosophic concept ("wrong conduct results from a failure of reason").

Although this may be judged a "valuable" book, individual judgments find different levels of value. A student of Shakespeare might question, for example, Mr. Whitaker's implied definition of the "meaning" of tragedy (the result of moral choice); an interpreter of Shakespeare in a University theatre might be grateful to Mr. Whitaker for inducing him to a re-evaluation of his conceptions of *Hamlet* or *King Lear*. The author's fundamental purpose in this book is to shed what illumination he can on the meanings of Shakespeare's plays, as he sees them. And what *he* sees can help others sharpen their perceptions and widen their perspective.

NELSON MAGILL,
Washington University

CÉCILE SOREL: AN AUTOBIOGRAPHY. By Cécile Sorel. Translated by Philip John Stead. Foreword by M. Willson Disher. New York: Staples Press, 1953; pp. 285. $2.50.

The once celebrated *coquette* of the French stage, admired particularly for her portrayal of Molière's Célimène, has written a gossipy chronicle, weaving the incidents of her triumphant career into a pattern calculated to leave

not the slightest doubt in the reader's mind that he is in the presence of the greatest actress who ever trod the boards of the *Comédie Française*. Cécile Sorel's disarming vanity and snobbery are hardly redeemed by her occasional but unconvincing professions of humility and modesty. Her scarce comments on theatrical matters are embarrassingly shallow. Her account of meetings with a host of celebrities is of limited interest since one cannot fail to realize that the impressive procession of kings, statesmen, and artists, is introduced primarily to serve as a foil for the irresistible charm of Cécile Sorel and to enliven the sumptuous if somewhat faded setting in which she enacted the self-conciously passionate drama of her life. One looks in vain for a trace of the magnetism which conquered enthusiastic audiences, or of the enchanting qualities which, after all, did attract Europe's intellectual *élite* to her famed *salon* on the Quai Voltaire. As a contribution to theatrical literature, the book is of little consequence. As an exercise in unabashed self-glorification, on the other hand, it is a remarkable performance.

HENRY SCHNITZLER,
University of California, Los Angeles

THE THEATRE ANNUAL, 1953. Edited by Blanche A. Corwin. Vol. XI. New York: Theatre Library Association, 1953; pp. 69. $1.50.

Since its initial appearance in 1942, *The Theatre Annual* has consistently maintained a high level of scholarship as "A Publication of Information and Research in the Arts and History of the Theatre." Continuing its catholic selection of material, the current issue offers five interesting and worth-while articles on varied subjects.

In the leading study, "Theatre in Mexico Moves Ahead," John D. Mitchell believes that "a true renaissance of the Mexican theatre seems well under way." Many fine theatres built in the nineteenth century have not been converted into movie palaces but are still serving the legitimate theatre, and both the government and the commercial managers are renovating old buildings or erecting new theatres. As another heartening sign, Mexican playwrights, notably Rodolfe Usigli, are increasingly drawing upon native material.

Stating that the years have blurred Ben Jonson's theory of comedy, James H. Clancy in "Ben Jonson and the 'Humours' " examines afresh the Induction of *Every Man out of his Humour*, as well as other plays. He finds that three influences—"Medieval physiology, neo-classic critical canons, Renaissance individualism"—produced four general types of humours as bases for Jonson's conception of character.

Horst Frenz's "Eugene O'Neill on the German Stage" credits Germany, because of its early productions of O'Neill's plays, as largely responsible for the American dramatist's wide reception on the continent, despite some poor translations and interpretations.

In "The Prize Comedy, London 1844," Rosemary Sprague reviews and analyzes the playwrighting contest initiated by Ben Webster of the Haymarket to stimulate interest in the theatre. Of the ninety-eight plays submitted, Mrs. Charles Gore's *Quid Pro Quo* was declared the winner and given a handsome production, which, even though headed by John B. Buckstone and Webster himself, failed utterly. The play's "pseudo-Sheridan brittle-brilliance" and hackneyed treatment did not reflect the changing tastes inherent in the abrogation of the theatre patents in the preceding year.

The concluding article, "The Furttenbach Theatre in Ulm" by A. M. Nagler, whose admirable *Sources of Theatrical History* was published by Theatre Annual, Inc., in 1952, ranks in importance, it seems to me, with such other valuable studies in previous volumes as George Kernodle's "Medieval Pageant Wagons of Louvain," Charles Niemeyer's investigation of the Hôtel de Bourgogne and of Baroque theatre design, and John McDowell's "Historical Development of the Box Set."

Drawing upon Furttenbach's publications, especially his *Architectura Recreationis* (1640) and *Mannhaffter Kunst-Spiegel* (1663), Nagler presents a fascinating account, accompanied by nine plates, of this architect-engineer-mechanician-pyrotechnist-writer's detailed plans for his theatre in Ulm in 1640-1641. The plates (as is usual in *The Theatre Annual*) are excellently reproduced; they alone are worth the nominal cost of the volume.

Although this is a minor point, I have often wondered why the contributors are not identified, if only in a footnote. Those unknown to me pique my curiosity. I feel a little—just a little—like one of Shaw's critics in *Fanny's First Play*: "Tell me who the author is, and I'll tell you whether the piece is any good or not."

ALBERT E. JOHNSON,
University of Texas

THE ART OF DRAMATIC CRITICISM. By S. R. Littlewood. London: Sir Isaac Pitman & Sons, Ltd., 1952; pp. x+182. 15s.

S. R. Littlewood, for many years a well-known London drama critic on such papers as *The*

Morning Leader, The Daily Chronicle, and *The Morning Post,* published in 1939 in the "Theatre & Stage Series" a slim volume entitled *Dramatic Criticism. The Art of Dramatic Criticism,* with a brief "Foreword" by Sir Barry Jackson, represents a revision, enlargement, and bringing up to date of that older work. In addition to the "Foreword," the book contains eleven chapters, a bibliography, and an index. Chapter I, "From the 'Nineties," is largely autobiographical in nature. Chapters II to VIII inclusive attempt to present in chronological order the development of the drama. Chapter V, "The Profession of Criticism," deals with largely English critics and theatre personalities such as Irving, Clement Scott, William Archer, and George Bernard Shaw, but also includes brief mention of other subjects. Chapter XI, "From Present to Future," finally gets down to the specific subject of criticism.

S.R.L., as Littlewood signed his reviews, had, thanks to the great activity in the English professional theatre during his career as a drama critic, an opportunity to see an extraordinarily wide range of plays, including Greek drama, medieval, Renaissance, seventeenth and eighteenth century, and modern. He had enough curiosity as a critic to look up some facts about each of the plays presented in this range of drama, or else he assiduously collected historical notes from programs. The first chapters of his book are made up of such historical facts from standard secondary sources and from program notes. These chapters reveal no mature or scholarly knowledge of the history of drama; indeed, they exhibit little more than the knowledge that any journalist working in the field might be expected to know. Because S.R.L. saw and reviewed revivals of a considerable number of the old plays mentioned in these chapters and because he writes with some fluency, these chapters do make pleasant reading.

As a treatment of dramatic criticism, this book is disappointing. As a matter of fact, there is considerably more material on the function of the critic and on the nature of dramatic criticism in Walter Kerr's eight-page article, "The Dictatorial New York Critics," appearing in *The Theatre Annual* for 1952, than is to be found in the 182 pages of Littlewood's book. To write on the art of dramatic criticism requires a mature understanding of criticism and an equally mature understanding of the nature of drama. This book exhibits neither.

HUBERT C. HEFFNER,
Stanford University

TO THE ACTOR ON THE TECHNIQUE OF ACTING. By Michael Chekhov. New York: Harper & Brothers, 1953; pp. xvi+201. $2.50.

When a distinguished artist writes of his art, his work commands attention and respect. Yet the artist who can compress and express his artistry within the confines of a small book is a rarity. Mr. Chekhov is a distinguished artist with a long background of experience with Stanislavski and the Moscow Art Theater, with Reinhardt, Meyerhold, and other greats. He has operated his own school and theatre for many years, in England and America. *To The Actor* is the product of those years of working with actors and producers. Yet, to this reviewer, the book doesn't quite come off. There is value in it, but without the right teacher, the method will prove stale, flat, and unprofitable.

In a memo to the reader Mr. Chekhov comments "that which could easily be made comprehensible by personal contact and demonstration, must of necessity depend on mere words and intellectual concepts." Mr. Chekhov is a practical theatre man and regularly considers the actor in relation to audience, but the method, based on psychological stimulation, may, as presented in the book, lead the student to emotional expression for his own personal enjoyment rather than in the services of a communicative art.

There is a series of exercises in body movement: molding, floating, flying, radiating; there is material for improvisation; material on creation of atmosphere, and on the "psychological gesture." Much of the material is useful and valuable for the director and experienced actor and teacher. But without wise and skillful guidance the beginning actor will find the book of little help. It is not a text, but certainly has its place as supplementary reading, particularly for those who are devotees of the Stanislavski system, but also for those who are interested in any material written by an artist about his art.

CLAUDE L. SHAVER,
Louisiana State University

PRACTICAL MAKE-UP FOR THE STAGE. By T. W. Bamford. (Second edition.) London: Pittman Press, 1952; pp. 135. $3.50.

This informative and detailed book has been preceded in this country by other more thoroughly elaborated and detailed handbooks. Mr. Bamford, being English, uses the leading make-up of his country; and consequently his

examples are of little use to American readers since the Leichner products are not readily available in this country.

The book is well planned. Make-up of the individual features is discussed very carefully, with particular attention given to the use of nose "paste," crepe hair, and make-ups to be used for the creation of the principal racial types.

Many illustrations are included to aid the reader. Some of them are slightly grotesque, perhaps for the sake of pointing up the technique exemplified. The reviewer's reaction was that many of the make-ups seemed more for the operatic stage than for the legitimate drama.

The author's long association with the problems of make-up and his vast and varied experience provides many interesting devices and solutions for problems which confront the actor. The solutions are by no means revolutionary or startling, however, but represent simple adaptations and logical procedures.

This little volume was first published in 1940. It is regrettable that the author, in undertaking this second edition, did not see fit to include some discussion of contemporary materials which are being used for screen and television.

DONOVAN RHYNSBURGER,
University of Missouri

A RADIO AND TELEVISION BIBLIOGRAPHY. Edited by Burton Paulu. Urbana, Illinois: National Association of Educational Broadcasters, 1952; pp. 129.

This bibliography is a revision and extension of the first NAEB bibliography issued in 1950. As far as the listing of book-length publications is concerned, it seems to be very complete. In the listing of magazine articles, especially those which appeared in the trade journals, some selectivity has been exercised. In examining the bibliography, which covers only three and one half years, one cannot avoid being impressed by the sheer volume of writing that has been done in the field. And one can only speculate on the mass of material that would need to be listed for a ten, a twenty, or a thirty year period—the latter being approximately the life of the industry in America.

The breakdown of the listing into categories has been admirably handled by the editor, with cleancut category listings in the index. Here one is impressed by the many ramifications of the broadcasting industry, extending from the legal aspects of broadcasting, through a wide variety of program types, to the educational and industrial aspects of both radio and television. For those who might be interested in the study of radio in foreign countries, there is an excellent listing of subject matter in this field. The section on "Radio in Education" receives, naturally, a full listing, with some ten pages of the bibliography devoted to the writing that has been done in this field.

Fifty-eight of the total number of pages are devoted to television, with virtually the same subject matter breakdown as used in the section on radio. Of particular interest, however, is the listing of about thirty magazine articles on color television.

Since this publication is simply the bibliography which it purports to be, no attempt has been made to evaluate the material listed. While the titles of books and articles, the sources of publication, and the length of the items involved may give the researcher some hint as to the scope of the material, it would seem that some attempt might be made at evaluation in order to insure the bibliography's serving a practical purpose. Which brings one to the consideration of a basic question: just what specific purpose is served by the publication of a bibliography of this type? It embodies far too much material to be explored by the undergraduate student in search of material to be used in the preparation of an assigned paper. The doctoral candidate, who sets out to explore some particular phase of radio or television, finds here only three and one half years of published writing on a subject that has been in process of development for approximately thirty years. One wonders why 1949 was selected as a starting point for the bibliography.

These objections aside, it must be said that the bibliography represents a thorough and conscientious job in listing the published writing that has been done on the nontechnical aspects of radio and television between January 1, 1949 and June 30, 1952. Both the editor and publisher are to be commended for it, and it is to be hoped that the project will be continued from time to time in the future.

L. D. BARNHART,
Northwestern University

DOCTORAL DISSERTATIONS ACCEPTED BY AMERICAN UNIVERSITIES, 1951-1952. Number 19. Compiled for The Association of Research Libraries and edited by Arnold H. Trotier and Marian Harman. New York: H. W. Wilson Co., 1952; pp. xv+269. $5.00.

The nineteenth volume of this series lists 7,661 theses reported from 112 graduate in-

stitutions of the United States and Canada. The theses are grouped under seven subject headings which are in turn broken down into forty-six sub-headings. "Speech," the last of the sub-heads under *Humanities* and also the last in the book, contains 95 items. A subject index, an author index, a chart, and several comparative tables are also included.

Titles appear only once; they are not cross-referenced. Theses done in departments of speech are not necessarily listed under "Speech," but are listed according to content. Thus John A. Walker's thesis on stage lighting appears under "Art and Archeology"; Thomas J. Phillips' on three original historical plays under "English Literature"; and Frederick G. Walsh's on outdoor commemorative drama under "Speech." All three of these theses were done in departments of speech. On the other hand there are approximately ten theses listed under "Speech" which were written in other departments.

There are some errors in the items under "Speech." The subtitle is omitted in Bradford's thesis; four words are left out of Garbutt's title; the "Jr." is omitted from John L. Boland, Jr., and the title of his thesis is incorrect; a colon necessary to prevent misreading is missing in Ewbank's title. These are, however, minor errors in a volume that all research scholars should have available.

FREDERICK W. HABERMAN,
University of Wisconsin

EXPOSITORY PREACHING FOR TODAY. By Andrew W. Blackwood. New York: Abingdon Cokesbury, 1953; pp. 224. $3.00.

Dr. Andrew W. Blackwood, professor of Biblical homiletics at Temple University, is well-known as a teacher of preachers. He had a long and distinguished career at Princeton and has written many excellent books in the field of preaching. This new book on expository preaching allows him time and space to develop at length his favorite method. Dr. Blackwood says that "expository preaching means that the light for any sermon comes mainly from a Bible passage longer than two or three consecutive verses." In an endeavor to make this definition clear and relevant, the author uses a case-study method to illustrate how the Bible may be used in regard to sermon construction.

To this reviewer, Mr. Blackwood's book illustrates both the strength and weakness of expository preaching. No doubt he is right that all preaching must be Biblically centered and that the revival of interest in the Bible supports this view. We would all agree that no preacher can be strong who neglects the Bible in his preaching. Some of the criticism leveled at expository preaching, however, is still appropriate after one reads this book. Many people believe that expository preaching went out-of-date because much of it was not relevant to men's needs—especially in the social realm. It does not seem to me that the author meets this objection adequately. The sermon examples he gives are usually of a personal religious type with little social emphasis.

In spite of this major weakness, the book has real merit. The illustrations of usable Biblical material for preaching are excellent. The book is a good guide for any pastor who desires to give more attention to the Bible in his preaching.

RONALD F. SLEETH,
Garrett Biblical Institute

BRIEFLY NOTED

THE LEGISLATIVE STRUGGLE. By Bertram M. Gross. New York: McGraw-Hill Book Co., 1953; pp. xviii+472. $6.50.

Here is a penetrating analysis of contemporary legislative action viewed as battle between "Reality and Reform." The contestants are the political parties, private groups, and the agencies of government. The approach to their interaction and conflict is informal and realistic. For students of contemporary public discussion, debate, and public address this book provides a splendid background for any evaluation of effectiveness in the legislative process. In this regard the chapters concerning propaganda, committee power, hearings, and action on the floor are particularly valuable.

ROBERT F. RAY,
State University of Iowa

MASON'S MANUAL OF LEGISLATIVE PROCEDURE. By Paul Mason. New York: McGraw-Hill Book Co., 1953; pp. 640. $6.50.

This work will prove invaluable to the legislator and useful to the teacher. Adequate as to procedure (the treatment is sound but conventional), it is most effective in its analysis of the legal rights and responsibilities of national, state, and local legislatures. That governmental bodies are subject to judicial action arising from breaches of constitutions or charters, but may not have their acts nullified by the courts on a purely procedural basis, is made clear.

The author impressively supports his rulings with 814 legal citations.

JOSEPH F. O'BRIEN,
Pennsylvania State College

I AM HAPPY TO PRESENT. By Guy R. Lyle and Kevin Guinagh. New York: The H. W. Wilson Company, 1953; pp. 265. $3.00.

The book is essentially a collection of eighty-six introductory speeches selected from many sources, and preceded by a brief, suggestive essay on the art and method of making introductions. The essay is readable, and the speeches selected with discrimination. The book is well-suited for the nervous amateur speaker, or for the professional who enjoys well-handled models of his own exasperating art.

DONALD H. ECROYD,
University of Alabama

THE MIRACLE OF LANGUAGE. By Charlton Laird. New York: The World Publishing Co., 1953; pp. xii+308. $4.00.

This book contains much valuable information mainly about the English language, and presents it in a vivid and interesting way. The old-fashioned rulebooks based on Latin grammar are subjected to sharp criticism; the need for a modern, functional approach to linguistics is stressed, and a kind of functional analysis is suggested.

Shortcomings, from the viewpoint of language science, are the lack of a clear presentation of phonology and morphology and, particularly, of the important concept of the phoneme. The author raises the question whether English is not less "primitive" than more inflectional or agglutinative languages; this question is no longer considered to be a meaningful one by most linguists.

Examples of spoken language are represented in the alphabet of the IPA.

ROBERT ALBRIGHT,
Cornell University

PHONETICS IN ANCIENT INDIA. By W. S. Allen. London Oriental Series, Volume 1. London: Oxford University Press, 1953; pp. x+96. $3.00.

W. S. Allen has performed an important task, not only in making this work available to non-Sanskritists, but in reinterpreting it in the light of modern phonetics and linguistics. The material is organized in the early Indian phoneticians' framework of articulatory processes, segmental analysis, and prosodic features. In developing his treatment, the author draws stimulating comparisons between the Sanskrit writings and those of modern linguists such as Bloch, Grammont, Joos, Pike, and Trubetzkov.

Because the book contains so much information compressed into such little space, this reviewer would have appreciated the help of a glossary of ancient terms, and a bibliography for the many references. A list of Sanskrit works, however, is provided as well as a chart of Sanskrit sound-units in both standard Roman transliteration and IPA type.

ROBERT ALBRIGHT,
Cornell University

SUPERVISING PEOPLE. By George D. Halsey. (Revised edition). New York: Harper & Brothers, 1953; pp. 238. $3.00.

Teachers of college speech, particularly those engaged in adult education, will find it profitable to examine the revised edition of George D. Halsey's *Supervising People*. Simple language and specific examples characterize the treatment of supervisory and communications problems, and topics like Understanding Human Behavior, Interviewing Applicants, How to Hold a Good Meeting, Correcting without Offending (a problem sometimes neglected by speech teachers), Morale and How it is Created, and Two-Way Communications are given lucid if somewhat oversimplified explanation.

Fifteen rules for teaching new employees, using axioms like "make the learner want to know," and "start with the known; lead into the unknown," make a good review of tested pedagogical practice. Material on how to run effective business conferences will be of interest to the speech teacher, as will the group discussion methods cited and used by the author in putting his own information across to the reader.

A helpful bibliography closes each chapter, though one could wish for more recognition of the contributions of men like Lee, Haiman, and Zelko, to name a few. All in all, a very serviceable treatment of one facet of applied human relations.

ARTHUR EISENSTADT,
Rutgers University

COMMUNICATION IN MANAGEMENT. By Charles E. Redfield. Chicago: The University of Chicago Press, 1953; pp. xvi+290. $3.75.

Communication in Management is a handbook for top management. It covers effectively what is being done today in industry to facilitate

the flow of information downward, outward, upward, inward, and horizontally.

To a student of the subject the chief value of the book may well be its references. Forty-seven pages are taken up by annotated references and suggested readings. These readings are listed at the end of each of the sixteen chapters and are arranged according to the subject matter in the preceding chapter.

The book is well written and represents substantial research into both what is being done and what has been written concerning it.

ARTHUR SECORD,
Brooklyn College

ADULT EDUCATION, THE COMMUNITY APPROACH. By Paul H. Sheats, Clarence D. Jayne, and Ralph B. Spence. New York: Dryden Press; pp. xiii+530. $5.75.

During this school year ten times as many Americans will participate in organized adult education programs as are enrolled in all the undergraduate colleges and universities of the United States. Speech educators have much to offer this huge movement. They need the kind of background information, however, presented in this scholarly and provocative volume. It includes a wide variety of brief and more extended quotations, some several pages in length, knit together with significant explanations and analyses of the highly complex subject of adult education. Those of us who teach discussion will be particularly pleased with the authors' constant emphasis upon "citizen participation in decision making," and we will all applaud their insistence on decision-making by an enlightened majority and on citizen education for an ever changing world.

EARNEST BRANDENBURG,
Washington University

THE ART OF EFFECTIVE TEACHING. By C. B. Eavey. Grand Rapids: Zondervan Publishing House. pp. 298. $3.75.

The chief value of this book for us is in the references to books on pedagogy to be found in the back of the book from pp. 283 to 298.

The author was Chairman of the Department of Education and Psychology at Wheaton College, Wheaton, Illinois. It is quite appropriate for him to state: "The aim has been to present for use in Christian teaching what modern education acknowledges in general to be superior." Much of the book is addressed to those who teach children.

LIONEL CROCKER,
Denison University

HOW TO BECOME A BETTER READER. By Paul Witty. Chicago: Science Research Associates, Inc., 1953; pp. viii+304. $5.00.

For the speech student who does not read well enough or widely enough to have much of consequence to say, this book is particularly apropos. This practical how-to-do-it book is well-adapted for individual self-help as well as for class use.

In essence, it is a complete twenty-lesson reading course, with a learning-by-doing emphasis. It attacks such problems as improving rate, building vocabulary, skimming, getting main ideas, evaluating, and doing study-type reading. Twenty interesting articles provide an opportunity for applying the basic principles covered. Objective questions over each article as well as vocabulary tests, progress record sheets, and answer keys suggest the attention to detail which characterizes Witty's fine contribution in this field. Any teacher who considers being well-informed an important step toward becoming a better speaker will welcome it.

JAMES I. BROWN,
University of Minnesota

READING ALOUD. By Wayland Maxfield Parrish. (Third Edition). New York: The Ronald Press Company, 1953; pp. iv+572. $4.25.

A sound revision of a popular and widely used text. The plan of the book and the basic philosophy of the author remain unchanged, but a sharper focus on the appreciation and interpretation of poetry has been achieved. Some material from the earlier editions has been omitted (and I, at least, will miss the chapter on method) but many sections have been ably rewritten and a valuable new chapter to introduce the study of poetry has been added. Users of the book will also welcome the addition of forty new selections of modern prose and poetry.

GARFF B. WILSON,
University of California

TIME FOR TRUE TALES AND ALMOST TRUE. By May Hill Arbuthnot. New York: Scott, Foresman and Co., 1953; pp. 396. $3.50.

An anthology of children's stories, the book is divided into such categories as Animal Stories Today in the United States, and Historical Fiction and Biography. Most of the stories are "new," but it is questionable that all of them would have universal appeal among children. The book is attractive and contains a fairly wide selection within each of its various divisions. Drawings contribute to the appearance. The

book is intended especially for college classes in children's literature.

JOHNNYE AKIN,
University of Denver

THE COLLECTED PLAYS OF W. B. YEATS. By W. B. Yeats. New York: The Macmillan Company, 1953; pp. 446. $5.00.

For the first time all of the published plays of Yeats are gathered together in a single volume in this re-issue of his *Collected Plays* (1934). This new edition is a valuable addition to the theatre library and is a companion volume to *The Collected Poems of W. B. Yeats.*

LEWIS G. MCFARLAND,
Northern Illinois State Teachers College

THE AUTOBIOGRAPHY OF WILLIAM BUTLER YEATS. New York: The Macmillan Company, 1953; pp. 344. $5.00.

This volume, which assembles the most important of Yeats' autobiographical writings, will serve to remind the reader of the many dimensions of Yeats' life and personality. Much of the material has been long out of print. The collection includes *Reveries Over Childhood and Youth* (1915), *The Trembling of the Veil* (1922), *The Bounty of Sweden* (1925), and *Dramatis Personae* (1936).

L. M. G.

TILBURY TOWN: SELECTED POEMS OF EDWIN ARLINGTON ROBINSON. By Lawrence Thompson. New York: The Macmillan Company, 1953; pp. xvi+144. $3.50.

This beautifully bound collection of the "best" of Edwin Arlington Robinson is set in the fictional New England town which serves as the title of the volume. The sixty poems taken from the poet's collected works are placed in five sections: I, Predicaments; II, Passions; III, The Dead; IV, Edge of Town; and V, Against the Sky, which contains only the long anti-materialistic poem, "Man Against the Sky."

A critical introduction and ten pages of notes are the special contribution of the editor, Lawrence Thompson.

THOMAS D. PAWLEY,
Lincoln University (Missouri)

THESE THAT I HAVE LOVED. AN ANTHOLOGY OF LIVING POETRY AND PROSE. By Mildred Welker Hufstater. New York: Pageant Press, 1953; pp. xiv+112. $3.00.

This book is not a compilation of over-familiar bits of verse and prose. The collection reflects the catholicity and good taste of the editor. It covers a wide variety of moods and topics. The selections are from such writers as Rudyard Kipling, James Hilton, Irvin S. Cobb, and others less well known, all of whom are writers rich in content and original in form.

This reviewer read the collection through three times without stopping. While doing so he shed many happy tears tempered with frequent chuckles. You will want this collection for your own reading. If you are a speech teacher you will use it in your interpretation classes.

HARRY R. MCCLAIN,
Webster College and St. Louis University

LITERARY MASTERPIECES OF THE WESTERN WORLD. Edited by Francis H. Horn. Baltimore: Johns Hopkins Press, 1953; pp. xix+255. $3.50.

The volume includes thirteen essays, each originally a lecture prepared for a "great books" course in the evening division of the Johns Hopkins University. The nine authors include Kemp Malone on *Beowulf*, Leo Spitzer on *Rabelais*, Henry T. Rowell on the *Iliad*, and Don Cameron Allen on *Hamlet*. An introduction has been provided by George Boas. The essays themselves impress one as uniformly stimulating, informative, and successful in their avoidance of extremes, either of specialization or of popularization.

L. M. G.

BOOKS RECEIVED

PRESIDENTIAL ELECTION REFORMS. Edited by Walter M. Daniels. The Reference Shelf, Volume 25, Number 4. New York: H. W. Wilson Co., 1953; pp. 200. $1.75. ("Very few will deny but that the Electoral College is a relic of the horse and buggy days. Should it be abolished? Do campaigns cost too much; are they too long? Should we have a direct election? What of the Lodge and the Coudert Proposals?")

BISHOP OXNAM AND THE UN-AMERICAN ACTIVITIES COMMITTEE. Boston: The Beacon Press, 1953; pp. 45. $.50. Reprinted editorial matter from the *Washington Post*, excerpts from an article and an address by Bishop Oxnam, and the transcript of an "American Forum of the Air" encounter between the Bishop and Congressman Jackson.

HOME TO KENTUCKY. By Alfred Leland Crabb. Indianapolis: Bobbs-Merrill Company, Inc., 1953; pp. 339. $3.50. A companion volume to *Home to the Hermitage*, this book presents a fictionalized version of the life of Henry Clay. The author has attempted to capture the spirit of the frontiersman's love of "good speakin'" and has made liberal use of the texts of Clay's speeches.

THE AENEID OF VIRGIL. Translated by C. Day Lewis. New York: Doubleday and Company, Inc., 1953; pp. x+320. $.85. A new verse translation by the English poet who is now Professor of Poetry at Oxford. This translation was commissioned for broadcasting by officials of the Third Programme of the B.B.C.; and accordingly, Lewis writes, "It is the speaking voice that I have throughout attempted to follow—the voice of the story-teller."

THE ROMANTIC POETS. By Graham Hough. New York: Longmans, Green and Company, 1953; pp. vii+200. $1.80. Focusing on the works of Gray, Wordsworth, Coleridge, Byron, Shelly and Keats, the author endeavors "to indicate the main currents of thought and feeling in the romantic age, and to suggest their significance to the reader of today."

MATTHEW ARNOLD: SELECTED PROSE AND POETRY. Introduction by Frederick L. Mulhauser. New York: Rinehart & Company, Inc., 1953; pp. xx+353. $.75. A critical essay prefaces the selections, and a chronology and a brief bibliography are also included.

GOLD MEDAL TREASURY OF AMERICAN VERSE. Edited by John Gilland Brunini. New York: Fawcett Publications, Inc., 1953; pp. 273. $.35. ("The purpose of this volume is to present the work of poets of the past one hundred and fifty years in America who can most briefly be described as lyrical.")

GENERAL PRINCIPLES OF LANGUAGE. By Wilton W. Blancké. Edited by Richard D. Abraham. (Revised edition). Boston: D. C. Heath and Company, 1953; pp. 475. $3.20. A text designed for the General Language course in the secondary school.

GUIDE TO COMPOSITION. By J. N. Hook and William F. Ekstrom. New York: J. B. Lippincott Company, 1953; pp. ix+495. $3.25. A "communications"-centered text which omits a reader but contains a handbook. In addition to conventional matter, the book includes a chapter on Oral Communication.

MODERN ESSAYS. Edited by Russel Nye. New York: Scott, Foresman and Company, 1953; pp. 515. $2.25. A collection of seventy-five essays, including two prefatory pieces by the editor concerning the history and characteristics of the form itself. The selections included in the section on Contemporary Trends seem particularly fresh.

STORIES IN THE MODERN MANNER: A COLLECTION OF STORIES FROM THE PARTISAN REVIEW. New York: Avon Publications, Inc., 1953; pp. 282. $.35.

O. HENRY'S BEST STORIES. Edited by Lou P. Bunce. New York: Globe Book Company, 1953; pp. 297. $2.40.

FOUR PLAYS BY BERNARD SHAW. Introduction by Louis Kronenberger. New York: Modern Library, 1953; pp. xii+473. $1.25. *Candida, Caesar and Cleopatra, Pygmalion* and *Heartbreak House* make up the quartet in this first selection of Shaw's works to be issued in a reprint series.

EXISTENTIAL PSYCHOANALYSIS. By Jean-Paul Sartre. Translated by Hazel E. Barnes. New York: The Philosophical Library, 1953; pp. 275. $4.75. ("a translation of a major section of *L'être et le néant*, the main philosophical opus of Jean-Paul Sartre").

A HISTORY OF MODERN COLLOQUIAL ENGLISH. By H. C. Wyld. (Third Edition). New York: Barnes & Noble, Inc., 1953; pp. xviii+433. $5.00. A reprint, by "Replika Process," of the 1936 revised edition.

SHORT STORIES FOR STUDY. Chosen and appraised by Kenneth Payson Kempton. Cambridge: Harvard University Press, 1953; pp. 351. $4.75. "The book is not so much a collection of short stories as a record and explanation of aims, hits and misses."

AN INTRODUCTION TO SYMBOLIC LOGIC. By Susanne K. Langer. (Second Edition Revised). New York: Dover Publications, Inc., 1953; pp. 367. $1.60. "This new second edition contains many additions and revisions, including truth-value tables."

SHOP TALK

LOREN REID, *Editor*

YOUR LETTER, Mr. Editor, was delivered to a small London flat, early one morning last spring. At the moment we were buried under a stack of blankets, in full retreat from the cool and fog. We just barely heard the whish of the envelope as it was pushed through the slot and fell to the floor. We padded to the front hall, picked up your letter, and read it under the bright and dazzling glare of a 25-watt bulb.

You began by saying, Mr. Editor, that you were deep in plans for the new *QJS* staff, and had focused long and earnestly upon the section known for years as "News and Notes." You indicated that you wanted us to take it over, and that we might broaden its scope. Your note was cordial, generous, heartwarming. The bulb in the room seemed to glow with the intensity of a full hundred watts. Somewhere a fuse buckled; the job appeared deceptively simple.

Weeks went by; then, in September, back in the states, we received a brief note. How many pages, you asked, and when can you see some copy, and the deadline is such and such. Now the venture began to hang like, to use Sir Winston's phrase, a vulture in the sky. So, under date of October 10, we sent a mimeographed letter to two hundred institutions. It said, in part:

"The department will continue to report new appointments and promotions, and happenings in theatres, studios, clinics, and conferences. It will look into . . . the classroom, the curriculum, the general state of the profession.

"Will you send . . . news items about happenings in your department? And if you have a thought about a Trend, a Mood, a bit of Academic Climate, or an Influence that should be reported, write it up in a short paragraph . . . An Incident or even a Statistic might be helpful.

"The exact style and format of the new department will have to be evolved gradually; your suggestions will be welcome. Editor Howell's present dream is a cross between the New Yorker's "Talk of the Town" and PMLA's "For Members Only," with ingredients from the Rosetta Stone, the Mayflower Compact, the Funeral Oration of Pericles and the King James version freely tossed about.

"Let us have something from you if it is only a Christmas greeting."

This clarion call for help does not now sound like anything that will ever be reprinted as a memorial of the beginning of a great enterprise. But the letter met a tremendous response. In the days that followed, the mailbox filled up with 20 notes of promotions, 126 new appointments, 9 conferences, 98 personal items, and 95 news squibs. And about 190 sets of Christmas greetings.

WHERE TO BEGIN? The creative impulse is always hard to flag into activity. Agnes de Mille, in her stylistic triumph, *Dance to the Piper*, tells how uncertain is this first impulse in the art of ballet: "I would stand in my studio two or three hours and not know whether to start north or south, whether to lift an arm or let it alone." All rhetoricians ought to read her book, and all teachers of interpretation and drama, and all who write articles, dissertations, and monographs. For the literary equivalent of not knowing whether to start north

or south is to sit at the typewriter, insert a sheet of paper, roll it briskly into place, square the edges, and tap the five spaces that open a paragraph. This opening ritual constitutes the signal for whole lines and paragraphs to leap forth. Generally speaking, however, they do not leap forth; and soon your hands are back in your lap.

AN OBVIOUS starting point is to find a name for the new department; already various suggestions have been put in type and then thrown away. "Shop Talk" survived several discussions held in the hallways of the Hotel Statler, in New York, at the time of the national convention. The title is short, and accurate. If, however, any one has a better idea, let him send it in.

COLLEGE AND UNIVERSITY people will note with interest the current report of the United States Commissioner of Education that fall enrollment is up 4.8 per cent above last year. His survey of 1,871 institutions showed a total enrollment of 2,230,701, compared with 2,148,284 in 1952. He attributes the rise to an all-time peak of high school graduates in 1953, plus educational benefits for veterans and greater emphasis on college training.

Along with the Commissioner's report, recent statistics on births make interesting reading. The freshmen, sophomores, juniors, and seniors making up last fall's college and university enrollment were born in the thirties, when 2,200,000 annual births was a typical figure. Since 1946 the annual figure has averaged, in round numbers, 3,500,000; the estimate for the calendar year 1953 is set at 4,000,000. By 1960, says the Census Bureau, the present college enrollment will reach 2,900,000 (we think this figure is too conservative); the present high school enrollment of 7,200,000 will rise to 9,100,000 (this figure is also conservative); the present elementary school enrollment of 23,300,000 will rise to 30,500,000 (this could be about right). College-educated mothers are having about as many children as non-college mothers, suggesting that an increasing proportion of the new baby crop will head for the campus.

The implications are tremendous. Speech and drama majors who are to be graduated this spring will find a continually strengthening market for their services. Graduate students now studying toward an advanced degree will have time to get a couple of years' teaching experience and be ready for the peak of the demand. Anyone, for that matter, who now has adequate graduate training and strong teaching qualifications, should be able to look forward to interesting things.

In the months ahead we are going to keep an eye on the supply and demand of teachers. The picture will unfold bit by bit, and we intend to report it in detail. Meanwhile we urge those who have a keen interest in the next five or ten-year segment of their future to subscribe to the Association's Placement Service. Any one who wants a position, and who does not augment the help of his own college or university with that available through SAA, really has a hole in his head.

THAT LEADS TO A LETTER from Professor Harry M. Williams, of the Department of Speech at Miami University, Oxford, Ohio. Professor Williams has been giving thought to the training of university teachers, and appeals to young men and women to secure such breadth of training in their programs of graduate study that they can make themselves fully indispensable around a department. "Too many aspiring employees seek jobs higher on the academic scale than those commonly available," he writes. They want to begin by directing the university's major productions, or to teach graduate courses in history of the theatre; they can handle one or two specialties, but they lack well-rounded training.

Looking at another field, he points out that many know about rhetorical criticism and the history of oratory, "but they have difficulty in teaching men and women how to make a speech. . . . The older generation among speech teachers came to know those abilities before they delved into scholarship. Is that true of the younger generation?"

To this comment we will add a sentence: whether the demand for teachers is strong or only moderate, the well-trained person will be earnestly sought after. And an important aspect of good training is the breadth of preparation for which Professor Williams appeals.

OUT OF ESTONIA comes the story of two peasants who asked their priest to explain dialectic.

"Suppose," said the priest, "a clean man and a dirty one came here. I offer them a bath. Which one will take it?"

"The dirty one," the peasants answered.

"No, the clean one," said the priest, "because he is accustomed to bathing. Now tell me: who would take the bath?"

"The clean one," was the answer.

"No," said the priest, "the dirty one, because he needs it. Now, who would take it?"

"The dirty one," replied the peasants.

"No," said the priest, "both of them, for the clean one is accustomed to bathe, and the dirty one needs it. Now, which one would take the bath?"

"Both," offered the peasants.

"No, neither one, for the dirty one isn't used to bathing, and the clean one doesn't need it."

By then the peasants were confused. "But father," they said, "each time you say something different, and each time it is the answer that suits your argument."

"Ah, my sons," replied the priest, "now you know what dialectic is."

WHO IS THE BEST SPEAKER in the United States today? This intriguing question, which certainly cannot be answered by rhetorical critics with more certainty than literary critics would achieve in regard to a similar question in poetry, has recently received some attention by Tau Kappa Alpha, the national speech honor society. According to Tau Kappa Alpha, if widely published reports in American newspapers can be trusted, the best American political speaker is Adlai Stevenson. This verdict, which many of our rhetorical critics would denounce as subjective and anti-statistical, strikes us as a good one. It is good because Stevenson is actually an able speaker; and it is good because, in these days of congressional terrorism, Stevenson is not as "safe" a choice as many less able speakers would be, for instance, General MacArthur. Tau Kappa Alpha picks John L. Lewis as the best speaker in the field of labor; Bishop Fulton J. Sheen as the best speaker in religion; Clarence B. Randall, steel company president, as the best speaker in business and commerce; and James B. Conant as the best speaker in the field of education, science, and cultural activities. Not a bad slate, on the whole. Or do you disagree?

ALTHOUGH IT IS ONLY two years old, the *Speech Teacher* now has a circulation of more than 2000. This is a real tribute to our esteemed contemporary. Three years ago the *Speech Teacher* was only a gleam in the eye of the Executive Council. Officers and councillors then thought a circulation of 1000 would be a reasonable goal; now everybody calmly looks forward to a circulation of 3000 before the next 18 months have passed. One hundred and seventy-five libraries now keep the new publication on file, and more libraries will add it as soon as they are convinced it is here to stay; 1263 libraries now subscribe to QJS.

FOR YOUR CALENDAR: SAA will meet in Chicago, 1954; in Los Angeles, 1955; in Chicago, 1956; in Boston, 1957; in Chicago, 1958. All of these meetings will be held on the traditional December dates, except the 1957 Boston meeting, scheduled for the last week in August. AETA will meet in 1954 in East Lansing, in late August. ASHA will meet in 1954 in St. Louis, dates to be announced. The 1954 meetings of CSSA will be in Chicago, April 2-3; of SSA in Dallas, March 29-April 3; of SAES in Philadelphia, April 8-10.

WITH THIS BRIEF INTRODUCTION, we lead you now to the news contributed by many correspondents. Here you will indeed find significant trends; a sober lack of space keeps us from spelling them out. TV, for example, is now entrenched on several campuses; other activities, however, as in the fields of interpretation, dramatics, debate, and speech correction, are interestingly represented. New courses and other curricular developments are noted, and various new buildings are being planned or constructed. Impressive numbers of teachers are traveling, studying, and teaching abroad. The lists of theatre billings, new appointments, and promotions have never been so imposing. Your contributions along these and other lines will be welcome; February 15 is the deadline for the April issue, and August 15 for October.

NEW THEATRE AT BROOKLYN COLLEGE. About March 1 the Brooklyn College speech department will have a new theatre called the George Gershwin Theatre, with a seating capacity of 500. The theatre is part of a $4,750,000 structure called Walt Whitman Hall, with an auditorium seating 2,500, classrooms, dressing rooms, rehearsal rooms, and workshops. The Departments of Music and Design will share the new building with the Department of Speech.

The grand opening of Walt Whitman Hall is scheduled for the last week of March. The Departments of Speech, Music, and Physical Education (The Dance) will join in the production of a symphonic drama based on the life of Whitman and written by Randolph Goodman of the Department of English.

CHILDREN'S THEATRE CONFERENCE. The ninth annual meeting of the Children's Theatre Con-

ference was held at Adelphi College during the last week in August. Delegates from 38 states, Canada, and Ireland, attended. The objects of this national movement are: (1) to promote the establishment of children's theatre activities in all communities by educational, community, and private groups, and (2) to encourage the raising and maintaining of high standards in all types of children's theatre activities throughout America.

THEATRE TROUPE TOURS ENGLAND. Seven players from the Denison Summer Theatre toured the United Kingdom last summer, appearing in six Scottish and ten English cities. The climax of their trip was a week's appearance at the Edinburgh festival of music and drama. Their evening of "Americana" consisted of four one-acts: "Quare Medicine," "Hello Out There," "Sparkin'," and "The Happy Journey from Camden to Trenton." In the troupe were Harry Swoger, Diane DiRosa, Fred Curry, Sally Lashar, Jack Tamashunas, Christine Kornman, and William Moore; and director William Brasmer.

UNIVERSITY AND COMMUNITY THEATRES COMBINE. University of Wichita Theatre is continuing its experimental operation of a combined theatrical season with the Wichita Community Theatre. This is the second year of this operation, the first having proved successful from the standpoint of revenue and attendance. Under this plan, the University Theatre presents two plays, the Wichita Community Theatre presents two plays, and two additional plays are produced as a combined effort of both organizations.

COMMUNITY BUILDING. A new community building is to be constructed on the University of Wichita campus, consisting of two auditoriums facing a common stage. The stage will be large enough to accommodate a basketball playing floor, but will also be adaptable to theatrical purposes. A theatre seating 4500 people will be available for University and commercial use.

The University is also to have a new Fine Arts Center. This building will include facilities for the music department, art department, Wichita Art Museum, an indoor theatre seating 500 people, and an outdoor theatre seating 3200.

SOUTHERN PLAYHOUSE. The new Little Theatre to be known as the Southern Playhouse will be ready for occupancy by the beginning of the winter term at Southern Illinois University. Equipped for both conventional production and arena style production, it seats 238 people and has ample scene construction and storage facilities on stage level, costume construction and storage rooms, dressing rooms and property storage areas. The control room for both sound and lights is at the back of the auditorium and features a control board, written up in *Players Magazine*, built under the direction of Lawrence Voss. Archibald McLeod is director.

VESPER PROGRAM AT BOB JONES. The departments of speech and music at Bob Jones University jointly sponsor a weekly vesper program, staged in Rodeheaver Auditorium. Featured this year are several full-length religious plays and outstanding religious films.

NEW THEATRE BEING BUILT. Construction is fairly well along on a half-million dollar Little Theatre which the University of Connecticut hopes to open in the fall of 1955.

NEW COURSE. During the spring term last year, Archibald McLeod offered a new course titled "Theatre Practicum" at Southern Illinois University. Thirteen students registered for the course became members of a touring group that played in 30 towns in southern Illinois, giving a new script of *Simple Simon* as the children's play in the afternoon and *The Late Christopher Bean* as the adult play in the evening. The total audience of the tour was nearly 40,000 people.

ATTENDANCE RECORDS BROKEN AT DELAWARE. All attendance records were broken by the 14th Delaware Dramatic Conference held October 30 and 31. Forty-seven organizations from five states were represented by 400 delegates. Twenty-four high school theatres, 7 community theatres, and 12 colleges were represented.

DELAWARE DRAMATIC ASSOCIATION ELECTIONS. At the annual business meeting of the Delaware Dramatic Association in October, the following officers were elected: President, William Penn Frank of the Wilmington Drama Guild and the Arden Players Guild; vice-president, Phyllis Shaw of the Henry C. Conrad school; treasurer, Kenneth Schomborg of the Middletown schools; secretary, Louise Goddin of the University Drama Group.

VALPARAISO PLANS FESTIVAL. The Department of Speech and Drama at Valparaiso University is sponsoring a Contemporary Fine Arts Festival some time this spring.

THEATRE CONFERENCE. The first annual convention of the Rocky Mountain Theatre Conference was held at Kingsbury Hall on the University of Utah campus on October 23 and 24. The registration reached 125 paid members plus a number of visitors and students.

Two distinguished speakers were brought for the opening session of the convention: Alex Murphree from the *Denver Post*, and Fairfax Proudfit Walkup from the University of Arizona. Panel discussions were presented on "Directing the Play," "Scenery and Lighting," "Young People's Theatre," and "Theatre-in-the-Round." Two productions were presented by the University Theatre, a Young People's Theatre production of *Tom Sawyer* and a theatre-in-the-round production of *Gigi*. Demonstrations were presented by a modern dance group and the University Theatre ballet. A demonstration on making theatrical cosmetics was also presented.

New officers for the coming year are: President, Harold I. Hansen, Brigham Young University; vice-president, Donald L. Simasko, Natrona County High School, Casper, Wyoming; secretary-treasurer, Martin Hatcher, Western State College, Gunnison, Colorado; program chairman, Richard Dunham, University of Wyoming.

CONFERENCE AT BATES COLLEGE. For the first time in its history Bates College sponsored a Theatre and Music Arts Conference. Among the speakers were Arthur Fiedler of the Boston Pops; Walter Kerr, the drama critic of the New York *Herald Tribune;* Rose Bampton, and Boris Goldovsky, the opera commentator. The Bates Music department presented *Down In the Valley*. The Robinson Players received permission to present Frederick Knott's *Dial M For Murder*.

THEATRE CLINIC AT MICHIGAN. The University of Michigan Department of Speech held its annual High School Theatre Clinic on November 14 in the Lydia Mendelssohn Theatre. Twenty-nine high schools from Ohio and Michigan saw a special performance of *Elizabeth the Queen*. William P. Halstead, director, Phyllis Pletcher, costumier, and Jack F. Bender, scene designer, led the discussion of the various phases of the production. Prior to their arrival in Ann Arbor, the visitors were provided with a 21 page study sheet covering the playwright, the historical background of the play, and the problems of directing, acting, designing, and costuming it.

THEATRE SCHEDULES:

Adelphi College (last season): *The Philadelphia Story, A Midsummer Night's Dream, The Playboy of the Western World.* Current: *Madwoman of Chaillot, Noah's Ark, Dark of the Moon, Street Scene.*

Bob Jones University: *The Winter's Tale, Hamlet.*

Bradley University: *Much Ado About Nothing.*

Carnegie Institute of Technology: *The Heiress, Man and Superman, The Tempest, All the King's Men.*

Catholic University: *Henry IV*, Part I; *Antigone, Harvey, Murder in the Cathedral;* the annual original musical comedy. On tour: *Othello, The Miser.*

Eastern Montana College of Education: *The Druid Circle.* For children: *Cinderella, The Wishing Pear, The Indian Captive.*

Hamline University: *The Brass Harp, The Boy With a Cart.*

Hardin-Simmons University: *Miss Lulu Bett, Dido and Aeneas.*

Indiana State Teachers College: *Murder in the Cathedral, The Curious Savage, Elizabeth the Queen.* At the Children's Theatre: *Aladdin, The Runaway Rocket, Buccaneer Gold.*

Iowa State College: *The Great Big Doorstep, Hedda Gabler, The Late Christopher Bean, Cinderella, The Barber of Seville.*

The Johns Hopkins University: *Much Ado About Nothing, Pinnochio* (Children's Educational Theatre).

Lehigh University: *The Devil's Disciple, The Knight of the Burning Pestle.*

Long Island University: *School for Wives, Children of Darkness.* Readers Workshop: *Western Star.*

Louisiana State University: *The Old Maid.*

Miami University: *The Lady's Not For Burning, Medea.*

New York University: *Ten Little Indians, Dead End.*

Ohio Northern University: *I Remember Mama, The Taming of the Shrew.*

Ohio State University: *My Heart's in the Highlands, The Cradle Song, Comedy of Errors, Dark of the Moon.*

Randolph-Macon Woman's College: *The Playboy of the Western World.*

Southern Methodist University: *Light Up the Sky, Right You Are, Tartuffe, The Inspector General.*

Stanford University: *Lady Windermere's Fan, The Tempest, Iphigenia in Tauris, The Male Animal, The Climate of Eden, The Play's the Thing.*

Teachers College, Columbia University: *Winterset.*

University of California at Los Angeles: *The Pearl, Lute Song.*

University of Connecticut: *Elizabeth the Queen, Tartuffe, The Play's the Thing, All My Sons.*

University of Delaware: *Dark of the Moon, The Importance of Being Earnest.*

University of Houston: *Rip Van Winkle, Amphitryon 38, The Shrike, Jonah, The Merry Wives of Windsor.*

University of Illinois: *Death of a Salesman, The Playboy of the Western World, Hamlet, Blood Wedding, Ring Round the Moon.*

University of Kansas: *The Glass Menagerie, Caesar and Cleopatra, Die Fledermaus, Antigone, As You Like It.*

University of Michigan: *The Heiress, Elizabeth the Queen, Tartuffe.* A laboratory bill: *A Phoenix too Frequent, The Shadow of the Glen, The Neighbors, The Bartered Bride.*

University of Missouri: *Iphigenia in Tauris.*

University of Southern California: *Hedda Gabler.*

University of Wichita: *Stalag 17, Marriage of Figaro, Angel Street, A Phoenix too Frequent, The Browning Version, King Lear.*

Washington University: *The Hairy Ape, Heartbreak House, King Lear, Dark of the Moon.* The annual bill of "English 16" plays: *The Visitors* by George Greenwood, *Say that She Frown* by Carol Hollinshead, and *Dawn Will Come* by David Weinstock.

West Virginia University: *Bell, Book, and Candle, Our Town, Midsummer Night's Dream, Room Service.*

Yale University: *The Golden Legend of Pansy Doty, The Knight of the Burning Pestle, Another Summer* and *Mogo and the People*, one acts. In February: "Shakespeare at Yale" festival.

NEW TELEVISION FACILITIES BEING PLANNED. Colorado A. and M. College is planning the installation, within a year's time, of television studio facilities for the use of regularly scheduled programs.

COMMERCIAL TV STATION FOR MISSOURI. KOMU-TV, the new University of Missouri station, began its first broadcasts in December, with 25 network programs from all four major TV networks regularly scheduled. Other programs, originating from the campus of the University of Missouri, are in prospect. The new Channel 8 station transmits its signal from a 12-bay antenna, 74 feet above the top of a 700-foot tower.

RADIO AT BRADLEY UNIVERSITY. "Ask Bradley," the weekly educational program, is broadcast over WMBD every Tuesday evening at 8:30, with Dean Gault as moderator and under the supervision of Lawrence Norton and Henry Vander Heyden.

TV PROGRAMS AT SCRANTON. The University of Scranton is presenting two weekly half-hour TV programs, "What's in a Word?" through WBRE-TV in Wilkes-Barre; and "Who Wrote That?" through WGBI-TV in Scranton. Both are sponsored by the Department of English and Speech. Guest panelists for the latter show are drawn from among the teachers of English and speech in local high schools, with occasional guests from professional circles.

NEW COURSES AT WISCONSIN. John Dietrich is developing new courses in TV for the department. The University Radio-TV Committee, headed by Henry L. Ewbank, is studying a proposal for a radio-television major to include courses in education, commerce, journalism, and music.

TELECOURSES AT MICHIGAN STATE COLLEGE. "Telecourses"—classes presented through the medium of television—will be offered for recognized college credit when WKAR-TV, the Michigan State College station, goes on the air in 1954.

Courses will be offered on both a credit and non-credit basis in a regularly scheduled series of WKAR-TV programs, "The University of the Air," according to Lawrence E. McKune, television producer-coordinator for the College's Continuing Education Service. The programs will be presented evenings between 7 and 8 p.m. and will match in duration and sequence the regular school terms at Michigan State. Cooperating with Dr. McKune will be John Waite,

acting coordinator for the School of Science and Arts, and William Cumming, acting coordinator for the School of Business and Public Service.

RADIO DISCUSSION AT UTAH. "Patterns of Thought" is starting its second year as a weekly radio discussion program sponsored by the University of Utah. Each week the panel explores an important facet of contemporary life, ranging from the wisdom of the past to the complexity of the present and the potentiality of the future. The moderator is Laverne Bane of the speech department staff. Representative topics discussed have been: "Do You Want to be Educated," "How to Read a Poem," "How Can I Catch More Fish," "The Eleventh Commandment," "Sleeping Sickness," "Boom or Bust," "Who Should Go to College," "How Can I See What You See in Pictures," "Heredity and the Atom Bomb," and "Is Cancer Inherited." These programs are recorded and sent regularly to stations throughout the state.

UTAH NETWORK. The University of Utah Radio and Television section is currently operating a tape network in Utah. Fifty tapes are mailed weekly to stations throughout the state. Last year the TV-Theatre produced Marlowe's *Dr. Faustus* over a local station. TV students prepared and produced a series of thirteen dramatic shows of original scripts.

NEW RADIO QUARTERS. The radio work of the speech department at Southern Illinois University will soon move into quarters now being completely remodeled. The new facilities will have two large studios: one to be equipped for television with a closed circuit television setup, and two smaller studios with associated control rooms, and storage rooms. A feature of the new installation will be four small practice rooms fitted with table recorders. Buren C. Robbins is in charge of radio work. A radio technician, Julian Emlen, formerly engineer of WJPF in Herrin, has been added to the University staff.

TV AT WESTERN RESERVE. Members of the Department of Speech at Western Reserve are participating in a wide variety of TV programs. Barclay Leathem, in dramatic arts, teaches a TV course on the "Living Theatre" three half-hours weekly, directs another course, in psychology, for three additional half-hours, and produces "University Circle," another half-hour show, each Sunday afternoon. Robert Lang is in a 10-minute news show five nights weekly. Warren Guthrie is in a similar program for the Standard Oil Company of Ohio and moderates a health program each Sunday, "Prescription for Living," for the same sponsor.

RADIO WORKSHOP AT LEHIGH UNIVERSITY. Lloyd Kaiser and radio workshop students are assisting with the production of an educational TV series entitled "Fireside Campus," featuring the departments of English, Education, Fine Arts, Economics, Chemistry, and Physics. The group is again sponsoring a 24-week program of the BBC World Theatre, and also "Journal of the Air," a weekly half-hour show. Bi-monthly radio dramas are produced by the workshop and utilize the services of the Mustard and Cheese Radio Players.

RECEIVES GIFT OF TRANSMITTER. Miami University received a gift from WPFB of a 3-kw. RCA FM transmitter. Preparations are being made to apply to the FCC for permission to increase the power of the university station from its present 10 watts to the capacity of the new transmitter.

NEW RADIO SERIES. The radio workshop of the speech department of the University of Akron opened its new broadcasting series last Fall over the regular station, WAKR-FM. The new program is in addition to its regular broadcasts over the AM bands of WAKR and WADC. Neal Balanoff is director of radio and television.

EDUCATIONAL RADIO AT LOUISIANA STATE UNIVERSITY. WLSU, the Louisiana State University radio station, broadcasts a daily program, "School of the Air," which is directed to all classrooms in East Baton Rouge Parish and reaches the 7,000 or 8,000 public school children of the area. General policies for the programs are determined by the WLSU staff in consultation with Mrs. L. J. Perkins, Supervisor of Elementary Schools of the parish. Speech education students plan, write, and broadcast the programs. Another feature of the School of the Air is a 20-episode documentary drama of the history of Louisiana, commemorating the sesquicentennial of the Louisiana Purchase.

RADIO AND TELEVISION CONFERENCE. The ninth annual Radio and Television Conference of com-

mercial and educational broadcasters will be held March 5 at Michigan State College. The topic is "The Role of Radio and Television as Mass Media."

GRADUATE RECORD TEST IN SPEECH NOW AVAILABLE. The Advanced Speech Test, in what is commonly known as the Graduate Record Testing Program of Educational Testing Service, 20 Nassau Street, Princeton, New Jersey, is now available for use. Members of the Speech Association of America, the American Speech and Hearing Association, and the American Educational Theatre Association co-operated with Educational Testing Service for almost five years in the preparation of this test. It is a three-hour examination aimed at providing a comprehensive achievement score in speech at the level of the graduating senior who has majored in speech. Items cover a wide variety of areas and are set up to test for information and judgment. Institutions carrying on graduate work in speech are urged to make use of this test in their programs. Consult Educational Testing Service at the address given above.

FELLOWSHIPS FOR HIGH SCHOOL TEACHERS. The Fund for the Advancement of Education is herewith announcing a program of fellowships for approximately 300 public secondary school teachers throughout the United States and its territories for the academic year 1954-55. This program is designed to permit the recipients to devote a year away from the classroom to activities that will extend their liberal education, improve their teaching ability, and increase their effectiveness as a member of their school systems and communities.

Forms for both individual applicants and for local nominating committees are being distributed to superintendents in all high school districts throughout the country. A limited number of additional forms may be obtained from the National Committee on High School Teacher Fellowships, 575 Madison Avenue, New York 22, New York.

COMBINED DEPARTMENT AT BAYLOR UNIVERSITY. The Speech and Radio Departments at Baylor University combined this year into a single department. The present staff consists of six full-time and four part-time teachers: Glenn R. Capp, chairman, public speaking; Lola Walker, rhetoric; Chloe Armstrong, interpretation; Cecil May Burke, voice science and fundamentals; George Stokes, radio and television; Elizabeth Kilian, speech correction and fundamentals. Three members of local radio stations teach part time in radio and television: Buddy Bostick, Curtis Matties, and Jarrell McCracken. Mrs. Glenn R. Capp teaches courses in speech for adults.

NEW COURSES AT TEACHERS COLLEGE, COLUMBIA UNIVERSITY. During the academic year 1953-54 new courses relating to the administration and supervision of programs in speech, speech rehabilitation, and dramatics were introduced into the Department.

MARYLAND OVERSEAS PROGRAM. The Overseas Program of the University of Maryland opened with a teachers' conference at Wiesbaden, Germany, on September 6 and 7. Members of the staff, several of whom are teachers of public speaking, surveyed the work of the last year, noting that enrollment touched a new high of 16,282. Courses were offered at more than eighty centers, located in Germany, England, France, Italy, North Africa, Iceland, and other countries.

Dr. Ray Ehrensberger is dean of the College of Special and Continuation Studies, which supervises this overseas operation. Dr. A. G. Prahl is the director of the Overseas Program, with offices in Heidelberg. Dr. Mason G. Daly, a former member of the faculty of Northwestern University and a former instructor in public speaking overseas, now is assistant professor of public speaking and assistant director for the United Kingdom, in charge of staff and studies for that area.

ABOUT EIGHTEEN HUNDRED to two thousand students are currently enrolled in the Far East program directed by the University of California at Berkeley. Sixty-five classes were scheduled for the term that began late in November, some 28 of which are in Korea, and the rest in Japan, Okinawa, and Guam. The basic courses of the College of Letters and Science are all offered, with the exception of laboratory science. Thomas N. Barrows, associate director of the program, writes: "We have been offering the basic course in speech since the program began and it appears likely that we shall increase the number of classes in this field as a result of a recent study made by the Air Force which indicates the great importance of oral communication for officers and airmen." Reprints of an article on "The California Plan in the Far

East" can be secured from *California Monthly*, 301 Stephens Union, Berkeley.

PARLIAMENTARY LAW WORKSHOP. Rutgers University offered a Workshop in Parliamentary Law last summer that met two hours a day for five days. The officers of union organizations, service clubs, and women's clubs who attended found the project so helpul that another Workshop is planned for the coming summer.

WORKSHOP IN LANGUAGE ARTS AT TEACHER COLLEGE, COLUMBIA UNIVERSITY. During the first week of the 1954 summer session, from July 5 through July 9, there will be a Workshop in Language Arts sponsored jointly by the Department of Curriculum and Teaching, the Department of the Teaching of English, and the Department of the Teaching of Speech and Dramatics.

A THOUGHT FOR SAA. On November 26, 1952, at its regular staff meeting, the West Virginia University staff unanimously adopted the following resolution: "Be it resolved, that it is the consensus of this staff, as presently constituted, that the Speech Department of West Virginia University is, and properly should be, considered a *unified entity* of interrelated divisions (of interpretation, public address, radio and television, speech correction and audiology, and drama and theatre), and further, that it is the function of the department to train and to teach students in the relative mastery of the skills of oral communication and the body of basic subject matter in speech, to which achievement all of the divisions and areas of speech significantly contribute."

MANAGEMENT INSTITUTE AT OHIO NORTHERN. The Department of Speech, co-operating with the departments of economics and government and psychology, has organized a forty-hour week course for local industrial organizations. The speech staff offers instruction in the general area of "Speech and Leadership Problems."

NEW SCHOLARSHIPS AT VALPARAISO. The Department of Speech and Drama at Valparaiso University has recently established two $250 scholarships to be awarded annually to two students majoring in speech and drama.

NEW COURSES AT CONNECTICUT. Curricular additions at the University of Connecticut include Theories of Speech Criticism, Introduction to British and American Oratory, Stage Design and Theatrical Costumes.

CHANGE AT SOUTHERN ILLINOIS. The Speech Department at Southern Illinois University is now in a new administrative unit. Formerly it was a department in the College of Vocations and Professions; now it is joined with Journalism in a Division of Communications with C. Horton Talley, chairman of the speech department, as director of the division. Paul Hunsinger, formerly chief academic adviser of the College of Vocations and Professions, is the academic adviser for the new division.

REDLANDS STUDIO AND LABORATORY. The University of Redlands is now constructing a radio broadcasting studio in conjunction with a speech language laboratory. Both of these units should be ready in the near future. The speech language laboratory is a series of soundproof booths, each containing a turntable, tape recorder, microphone and ear phones, wherein individual students may practice.

SPEECH FUND AT ADELPHI. Alumni and undergraduates have instituted a series of events to found a Speech Scholarship Fund. They wrote and directed a musical last spring, organized "tie-in" ideas with their major productions, and plan yearly functions to add to the fund.

PLANS NEW QUARTERS. The Department of Speech of the University of Akron is completing plans for new quarters in an Arts and Science Building. Ground for the new building will be broken this spring. The new building features a little theatre, fully equipped radio and television studios, speech correction rooms, and speech classrooms. The department will occupy three floors of the new building.

NEW RECORDING STUDIO. The State University College for Teachers at Buffalo has set up a new recording studio, to serve as a laboratory center for speech and radio-TV classes.

UTAH STAFF HOLDS DIAGNOSTIC CLINICS. To increase the service of the university to the state,

the staff of the University of Utah Speech Clinic, in conjunction with the speech and hearing staff of the State Health Department, held two diagnostic clinics in Vernal and Roosevelt in November.

MEDICAL CENTER PLANNED. West Virginia University's new Medical Center, plans for which are now being put into final form for submission to bidders, will include approximately three thousand square feet of floor space to be devoted to a Speech Correction and Audiology Center. Administration of this center will remain in the Speech Department, with personnel appointments made jointly between the College of Arts and Sciences and the Medical School. Included in the plans are two completely soundproofed rooms for testing and experimentation, diagnosis and therapy areas, and offices.

UNIVERSITY OF ILLINOIS 1953 SUMMER RESIDENTIAL CENTER. Forty Illinois children attended the ninth Summer Residential Center conducted by the University of Illinois from June 28 to August 8. Cases included the hard of hearing, the cerebral palsied, and a cleft palate group.

For the first time this last summer, theatre therapy, music therapy, and arts and crafts were added to the standard program of auditory training, lip-reading instruction, and individual therapy. Results were so encouraging that these innovations will be continued in future sessions.

An extensive program of diagnostic testing was undertaken through the joint efforts of the University of Illinois Speech Research Laboratory, the Psychological Clinic, and the Institute for Research on Exceptional Children.

The program was staffed by members of the University of Illinois Department of Speech. L. W. Olson was Co-ordinator and J. C. Kelly served as Director of Speech and Hearing Therapy. Ida Levinson and Frances Johnson were the supervisors of speech therapy for the cleft palate and cerebral palsy cases. Others on the staff were Frank Kodman, Charles Hutton, Eleanor Swanson, Mrs. Stacy Davenport, William Eppel, Claudia Polo, Marjorie Thompson, and graduate students in the speech correction program at the University. Additional clinicians were Ernest Burgi, University of Nebraska; Matthew Rigler, University of Illinois at Navy Pier; Virginia Johnson, Public Schools, St. Cloud, Minnesota.

NEW HEARING CENTER QUARTERS. The Department of Speech of the University of Illinois at Urbana has opened new quarters for the University Hearing Center in the third floor of Illini Hall. The staff of the Center includes: E. Thayer Curry, director; James C. Kelly, in charge of hearing-aid evaluations; George Falconer, in charge of aural rehabilitation. George H. Kurtzrock and Charles L. Hutton are assistants.

Hearing aid contracts are maintained with the Veterans' Administration, Division of Services for Crippled Children, and the Vocational Rehabilitation Administration. A program of aural rehabilitation for children and adults is now in operation. Center personnel also carries on a series of projects both in basic and applied research.

NEW THERAPY CENTER. A new therapy center has been opened on the Southern Illinois University campus under the joint sponsorship of the Easter Seal Agency and the Speech Clinic. Plans are to add physiotherapists and occupational therapists in addition to the speech clinic staff, consisting of Isaac P. Brackett, director, Cameron W. Garbutt, and John O. Anderson.

Plans are now under way for the establishment of a resident summer camping program for crippled children needing speech and hearing therapy. It is the first program of its kind in Illinois and is sponsored jointly by the Illinois Division of Crippled Children, the Easter Seal Agency, and Southern Illinois University. The camp will be at Giant City State Park and Little Grassy Lake.

EXPANDED FACILITIES AT TEMPLE. The Speech and Hearing Clinic at Temple University has been expanded to provide new facilities for teacher-training programs and research, and an extension of this general service to the greater Philadelphia community. A co-operative program has been established with the Psychological Clinic, the Reading Clinic, the Testing Bureau, the Dental School, the Medical School and Hospital of Temple University. Murray M. Halfond has been appointed director of the new clinic facilities. The curriculum program has been expanded and new courses being offered include auditory training, speech reading, seminar on speech pathology and audiology; and nine projec courses in various areas of speech disability and clinical practice. In addition, a new undergraduate curriculum is being organized in co-operation with the Department of Early Childhood and Elementary Education.

BRADLEY SPEECH CORRECTION WORKSHOP. The Speech Correction Workshop was held again this last summer session under the direction of Clara K. Mawhinney, with an enrollment of about 25 members, and an additional average of about 25 visitors each day. Among the lecturers were: Ray Graham, Director of Special Education, State of Illinois; Dr. Daniel Subtelny, Orthodontist to the Cleft Palate Center, College of Medicine, University of Illinois; Mary Petkovsek, Consultant, National Society for Crippled Children and Adults; and Charles Moody, Executive Secretary, Illinois Association for the Crippled.

Bradley's Speech Clinic during the first summer session of 1953 had Donald Koller as visiting teacher. Mr. Koller taught lip reading and acoustical training. Bernice Laws and Mr. Koller acted as supervisors with Clara K. Mawhinney as director.

SPEECH AND HEARING CLINIC AT MICHIGAN. The Department of Speech and the Speech Clinic of the University of Michigan sponsored a conference in November on speech and hearing disorders among school children.

The program was intended to help classroom teachers recognize types of speech and hearing disorders. Examination procedures were demonstrated and discussion groups provided opportunities for the teachers to get assistance with specific speech and hearing problems.

On the program were: George Herman, D. E. Morley, Harlan Bloomer, Prudence Brown, Ruth Curtis, Philip Yantis, Margaret Schilling, Stanley Berlinsky, and Morton Zarkoff.

ORAL READING AT PRINCETON. A program of oral readings, sponsored by the Theatre Intime, undergraduate dramatic club, was presented at Murray Theater on the Princeton campus October 28-30. A new venture at Princeton in the literary-dramatic field, the program was carried out by a group of students and professors, with selections ranging from Chaucer to T. S. Eliot. The Middle English readings were handled by Professor D. W. Robertson, of the English Department, who concluded his part of the entertainment with selections from *Finnegans Wake*. Kurth Sprague, an undergraduate, read e. e. cummings' "Portrait," while two other undergraduates, William J. Nicoson and Allen Martin, respectively presented Eliot's "The Love Song of J. Alfred Prufrock" and Poe's "Annabel Lee." Professor Willard Thorp, of the English Department, read two selections from Congreve, and his colleague, Professor Edward Hubler, contributed several passages from Shakespeare and also an epitaph by Cotton. Dan Seltzer, a regular undergraduate performer with the Intime, and Peggy Allison, who has played female leads in many Intime productions, read together a soliloquy from *Henry VI*, Part III, and two scenes from *The Taming of the Shrew*.

READING HOUR AT BUFFALO. A Reading Hour has been planned each month by Casting Hall, the theatre organization of the State University College for Teachers at Buffalo. To highlight the series of performances a Readers' Theatre production of Maxwell Anderson's *Anne of a Thousand Days* or Shaw's *Saint Joan* will be given in March.

READING HOURS AT UTAH. Marion Redd is again sponsoring a series of reading hours at the University of Utah. This program is designed to bring artist readers before the public in a recital of reading materials from their own selection.

RAINS AT LOUISIANA STATE UNIVERSITY. On the evening of November 13, in the Theatre of Louisiana State University, Claude Rains gave a performance of his *Great Words to Great Music*. Jack Maxin played piano accompaniment for several of Rains' readings. The program was sponsored by the University Lecturers and Artists Committee.

READERS' THEATRE IS ACTIVE. Miss Rumer Godden has given Mrs. Josephine Nichols, director, The Readers' Theatre of Adelphi College, permission to adapt her narrative poem "In Noah's Ark." This will be offered on campus and by a traveling company. *Theatre Arts* for June, 1953, has an interesting article on the Readers' Theatre, the first of its kind established on a university campus.

POETRY READING FESTIVAL. Baylor University held its fourth annual Poetry Reading Festival on November 13. Ten colleges and universities from Texas and Oklahoma sent approximately fifty students and teachers to this meeting. The program featured reading hours in which the student appeared before faculty critics, a lunch-

con forum in which Dr. Charles Green of the University of Oklahoma was the principal speaker, and a guest professors' reading hour, with Melite Bain of Mary Hardin-Baylor College and Clyde Vinson of Howard Payne College. The festival was under the direction of Chloe Armstrong of the Baylor faculty.

FOR TEACHERS OF ORAL INTERPRETATION. This is an invitation to establish an Intercollegiate Oral Interpretation Tape Recording Exchange. The objective is to make available to teachers and students of oral interpretation of literature carefully prepared readings of other teachers and students. The mechanics of organization are simple. (1) Notify the Department of Speech and Drama, San Jose State College, San Jose, California, attention L. H. Mouat, that you would like to be on the mailing list. (2) Whenever you choose, prepare a 25-minute single track, 7½" tape recording of a reading by either teacher(s) or student(s). Then notify Mr. Mouat that you have done this, furnishing name of reader(s) and selection(s) read. (3) Each quarter, those on the mailing list will receive a copy of the mailing list, and a list of available recordings. (4) Any member may then write to any other member requesting the loan of a particular tape. Upon receiving the tape he will "dub" it and then return it.

Each tape should be introduced as follows: "The Intercollegiate Oral Interpretation Tape Recording Exchange of 1954. This is Tape No. . . . from (name of institution). The following . . . etc. (giving name of reader(s) and selection(s))."

Address your comments to Professor Mouat.

WESTERN SPEECH ASSOCIATION CONVENTION. During the week of November 23-28, Fresno State College acted as host to the twenty-fifth annual convention of the Western Speech Association. At the tournament preceding the convention, 48 schools were represented with over four hundred students participating. Paul Smith, co-ordinator of speech activities, was in charge of the tournament. First vice-president Alonzo Morley, of Brigham Young University, had the support of John W. Wright and his staff and students in planning the program.

The theme of the convention was "Responsible Speech—The Challenge of Our Times." At the opening general session the speakers were Arnold E. Joyal, President of Fresno State College, William B. McCoard, University of Southern California, and Harlen Hagen, Congressman from the California fourteenth district.

The general session on Friday was concerned with the subject, "What are the Criteria for Judging the Educational Values of TV." Participants were George A. Pettitt, Assistant to the President, University of California, James Day, Bay Area Educational Television Association, San Francisco, William Dempsey, TV Station KPIX, San Francisco, and James Rue, University of Southern California. Those specifically interested in radio and television heard about the use of long distance microwave in television from Jack MacKinnon, Pacific Telephone and Telegraph Company, and saw a closed circuit TV demonstration.

Miss Agnes Moorehead won enthusiastic response as she told of her experiences in the production of *Don Juan in Hell,* and the new movement which has made interpretation of literature artistically and commercially successful. Janet Bolton, Occidental College, gave a reading program, "Class Record," and Garff Wilson, University of California, gave a lecture-recital on A. E. Housman.

On the program were performances of *The Front Page* by Hecht and MacArthur, directed by Phillip Walker of Fresno State College; a children's theater production of *The Sorcerer's Apprentice,* directed by Burdette Fitzgerald of San Francisco State College; and "Shakespeare's Theatre," by William Jordon, a film produced by the Cinema Department of the University of California at Los Angeles. Ted Hatlen of Santa Barbara College of the University of California was chairman of a panel discussion entitled "The Place of Theatre in the Liberal Arts Curriculum." Participants were: Ralph Freud, University of California, Los Angeles; Fred O. Harris, University of California, Berkeley; Hubert Heffner, Stanford University; Glenn Hughes, University of Washington; and C. Lowell Lees, University of Utah.

Lee E. Travis, University of Southern California, was the speaker at the Friday afternoon general session. His topic was "The Significance of our Profession."

There were a number of exhibits of special value to those interested in speech therapy, hearing, and voice science, as well as a number of section meetings. A series of section meetings called "Interrogation of the Experts" was scheduled where members of the audience were permitted to ask questions of experts in specific fields.

At the Association banquet on Friday night, life memberships in the Western Speech Association were presented by President McCoard to Alta B. Hall, University of Southern California, and J. Gordon Emerson, Stanford University, who are retiring from their university teaching. T. Earl Pardoe, Brigham Young University, who was presented with a life membership at the convention last year, was toastmaster.

In addition to the general sessions and section meetings, each area met at a Friday luncheon at which common problems were discussed under the leadership of Wayne Eubank, University of New Mexico, public address; Robert Guy, San Jose State College, radio, TV, and cinema; Agnes Frye, California State Department of Education, and Ione Chochran, Tulare County Schools, speech therapy, hearing, and voice science; Fenton McKenna, San Francisco State College, theatre and interpretation; Martin Anderson, U.C.L.A., California State Presidents of High School Forensics Leagues; and Herold Lillywhite, University of Oregon Medical School, oral communication.

Officers for 1954 are as follows: Alonzo Morley, president; Roy McCall, first vice-president; Agnes Frye, second vice-president; Upton S. Palmer, executive secretary; Charles Lomas, editor; Emmett Long, business manager; Arthur Cable, custodian of records; Kathryn Stasney, elementary councilor; Rowena Roberts, secondary councilor; Homer Grout, junior college councilor; John W. Wright, college and university councilor; Albert Mitchell, drama councilor; Kathleen Pendergast, speech correction councilor; Earl Bradley, public address councilor; William B. McCoard, past president.

1954 ROCKY MOUNTAIN CONFERENCE. The 23rd Rocky Mountain Speech Conference will be held on the campus of the University of Denver on February 11, 12th, and 13th, 1954. The conference will feature a program for teachers, both public high school and college, in the area of general speech programs, speech and hearing problems, and problems in directing forensic activities. In addition, a forensic meet for both high schools and colleges will be held with events in debate, discussion, extemporaneous speaking, and oratory.

CALENDAR OF MEETINGS AT HOUSTON. Student Activities Conference, October 31: Demonstration and analysis of techniques of debate, extemporaneous speaking, oratory, declamation, and poetry interpretation. Student Congress, November 20-21: Two-day meeting to study, prepare, and pass legislation after the manner of Congress. Interscholastic League Meet, Region V, April 25, 1954. Winners of the district league will compete at the University to decide who will attend the state contests in extemporaneous speaking, debate, declamation, drama. Last summer the Department of Speech offered the first high school institute in debate, acting, TV, and individual events. The next high school event will be held July 19-20, 1954.

ANNUAL MEETING. At the fourteenth annual meeting of the Pennsylvania Speech Association held October 11 and 12 in Altoona, Robert T. Oliver, head of The Pennsylvania State University Speech Department, was elected president.

Joseph F. O'Brien, in addition to his duties as chairman of the standing committee on Pennsylvania Oratory and the advisory committee of the Pennsylvania Forensic and Music League, served as chairman for the sectional meeting on "Pensylvania Oratory." Participating on this program was Harold O'Brien with "Speech in Pennsylvania Industry." Dr. O'Brien pointed out that the crucial shortages in industry are not in materials but in executive talent. People trained in speech are needed in executive development programs, he emphasized.

For the Speech and Hearing Division, Robert S. Brubaker chaired the panel discussion, "Points of View in Clinical Methods in Speech Therapy."

William Hamilton, the elected representative from the Oral Interpretation Division to the Executive Council, led the discussion following Arlene Fitze's report, "A Survey of the Oral Interpretation Activities in the High Schools in Pennsylvania."

The sectional meeting on "Problems in Producing Educational Radio and Television Programs," was chaired by Harold Nelson with David Mackey one of the speakers.

Holle DeBoer participated on the symposium, (1) "What should be the major projects in the beginning speech course at the college level and at the high school level?" and (2) "What are the essential methods to be used in connection with these projects?"

Meeting concurrently with the Pennsylvania Speech Association was the Debating Association of Pennsylvania Colleges. Here Clayton Schug, a member of the Constitutional Revisions Committee, conducted a panel discussion on, "What should be done to increase the academic value of intercollegiate debate?" One of the participants was Lynn Christy, a member of the

English department. At the business meeting which followed, Harold O'Brien was elected vice-president of the Debating Association.

At the Association's banquet an award for "Distinction in the Art of Speech Used in the Service of Mankind" was presented to Mr. Benjamin F. Fairless by Joseph F. O'Brien.

ANNUAL CONVENTION; SPEECH ASSOCIATION OF THE EASTERN STATES. One of the most successful annual conventions in the history of the Speech Association of the Eastern States was held at the Hotel New Yorker, New York City, on April 9-11, 1953.

The attendance, close to six hundred, approached a record for this association. The program consisted, on Friday, of two general sessions, the first presenting "The Case Against Speech" and the second presenting "The Case For Speech." The period between the two sessions was occupied by workshop meetings preparing the case to be presented at the second session. At the morning session Marvin Bauer presided, presenting these speakers: William E. Young of the New York State Education Department, "Speech in the Public Schools of New York State"; Everett Lee Hunt, Dean of Swarthmore College, "Rhetoric in Search of a Sponsor"; Frederick C. Packard, Jr., Department of English, Harvard University, "The Harvard Viewpoint"; and Carroll C. Arnold, Cornell University, "General Objections: A Summary of Critical Attitudes." The five workshop meetings which followed, sponsored by James M. Mullendore, University of Virginia, were presented with standing-room-only audiences.

The afternoon general session was presided over by President James Henning, and "The Case For Speech" was presented by the chairmen of the five workshops: Walter H. Stainton, Cornell University, presenting "The Case for Theatre," John Crawford, Wesleyan University, "The Case for Discussion and Debate," Helen G. Hicks, Hunter College, "The Case for Oral Interpretation," Marian L. Gilmore, Delaware State Board of Health, "The Case for Speech Correction," and Lindsey S. Perkins, Brooklyn College, "The Case for Basic Speech," after which President Henning presented a "Summary of the Case for Speech."

Friday evening entertainment was provided convention members by the Hartford, Connecticut, Senior Inter-High Choir under the direction of Elmer M. Hintz, Supervisor of Music, and by an "octet" reading of George Bernard Shaw's "The Gospel of the Brothers Barnabas" arranged and directed by Helen G. Hicks, Hunter College, and read by Aristide d'Angelo, American Academy of Dramatic Art; William Farina, New York University; John B. Newman, Queens College; Lenore Rosenfeld, Hunter College; William Vorenberg, New York University; Elaine Small, New York Public Schools; and Lindsey S. Perkins, Brooklyn College.

Sectional meetings on Saturday were devoted to various professional problems. There were, for example, two sections under the leadership of Robert B. Huber, University of Vermont, and William S. Tacey, University of Pittsburgh, on "Activities of Constituent Speech Associations," in which the presidents of the several organizations reported on and discussed their problems in relation to The Speech Association of the Eastern States. "Current Trends in the Field of Speech" was a topic discussed, with Magdalene Kramer, Teachers College, Columbia University, acting as chairman. Robert West, Brooklyn College, offered a program on "Balancing the Objectives and Methods of Speech Correction." Another feature was the sectional meetings designed to be of special help to the younger members of the organization: "Why Teach Interpretation?" was the topic of the meeting headed by Constance Welch of Yale University; "Improving Classroom Methods" was chosen by Letitia Raubicheck of the New York City Board of Education, as the topic for her program; "Graduate Work in the Eastern States" was explored by representatives from the leading graduate schools in the East, under the chairmanship of Wilbur E. Gilman, Queens College. Merle Ansberry, University of Maryland, gave a series of demonstrations of "Educational Uses of Audio-Visual Aids," and the New York League for Speech Improvement devoted a section to "Improvement of Voice." A third aspect of the day was the programs which featured people outside the speech profession. Robert F. Young's program on "Human Relations and Speech" was an example, as was Robert T. Oliver's section on "Speech in Action." Another Saturday section was "Problems in Aphasia," sponsored by Isaac W. Karlin, M.D., Jewish Sanitarium and Hospital for Chronic Diseases, and presided over by Abraham M. Rabiner, M.D., State University of New York Medical School.

At this convention the Association presented to its members the first issue of its new Journal, *Today's Speech*, edited by Robert T. Oliver, Pennsylvania State University.

PACIFIC CONFERENCE DISCUSSES DIALECT. The Pacific Speech Association held an all-day con-

ference December 5 on the University of Hawaii campus to discuss the theme, "The Hawaiian Dialect of American English." Alice I. Lujan, Department of Public Instruction, presided. Samuel Elbert, professor of Asiatic and Pacific languages, gave the opening address, and Elizabath B. Carr, assistant professor of speech, conducted a teaching demonstration. On panels and symposiums were: John P. Hoshor, associate professor of speech; Rev. John H. MacDonald, S.M., superintendent of Catholic schools; Col. Harold W. Kent, president of Kamehameha Schools; Deal Crooker, DPI; Hal Lewis, KHON; Matsuo Takabuki, attorney; Joseph F. Smith, professor of speech; Cecil Dotts, DPI; James Vidulich, KSB; Marjory Hieronymous, DPI; Jane Holden, KSPD; Myrtle Knapu, FHS; Henrietta C. Krantz, assistant professor of speech; Oci Machara, DPI; Lorraine Fitsimmons, UH elementary; Mary Ohtani, Island Paradise School; Alice Yoshioka, Island Paradise School; Floy Coleman, DPI; Wesley Hervey, instructor of speech; Florence Akana, Washington Intermediate School; Leora Koike and Margaret Yamashita, UH speech majors; Mabel St. Pierre, Kauluwela School; Charles W. Isle, DPI; Elwood Murray, visiting professor of speech.

OHIO CONFERENCE. The Ohio Conference for Speech Education was held on the campus of The Ohio State University. Three hundred high school and college teachers attended. The five organizations co-operating were: The Ohio Association of College Teachers of Speech, The Ohio Association of Secondary School Teachers of Speech, The Ohio High School Speech League, and The Ohio Association of Speech and Hearing Therapists.

SPEECH LEAGUE. The Ohio High School Speech League scheduled clinics for high school students and teachers in discussion, November 19-20; debate, December 5; theatre, December 5; theatre, April 3.

ILLINOIS SPEECH ASSOCIATION CONVENTION. The annual convention of the Illinois Speech Association took place in the Illini Union Building of the University of Illinois (Urbana campus) on October 16 and 17. Staff members of the University Department of Speech who took an active part in the program were King Broadrick, Wayne Brockriede, Kenneth Burns, Grant Fairbanks, Henry Mueller, and Severina Nelson. Newly-elected association officers for the current year are Ivan L. Rehn, president, Lyons Township High School; Halbert E. Gulley, first vice-president, University of Illinois; Martha Black, second vice-president, Illinois State Department of Education; G. Bradford Barber, executive secretary-treasurer, Illinois State Normal University; Albert J. Croft and John Pruis, respectively editor and business manager of the *Illinois Speech News*, both of Southern Illinois University.

INTERNATIONAL DEBATE. Harland Randolph, Ohio State University senior, and George Phillips, of the University of Illinois, have been selected by the American Forensic Association and the Speech Association of America to represent the United States in a tour of the colleges and universities of India. The debaters will be sponsored jointly by the Government of India and the Institute for International Education. A team from India will tour American campuses. Money for travel expenses within the United States and for a $200.00 purse was raised at a testimonial dinner given on November 24 at Ohio State by the Y.M.C.A., and the Student Forensic Society, the Department of Speech, and the Dean of Men's Office.

TOURNAMENT AT BRADLEY UNIVERSITY. Bradley's seventh annual speech tournament was held November 20 and 21 with 37 colleges and universities participating and with 330 persons coming to the campus for the event. Oratory, extempore speaking, discussion, after-dinner speaking, folktale telling, radio speaking, and debate were included on the schedule.

FORENSIC NEWS AT ILLINOIS. The University of Illinois Department of Speech and the Illini Forensic Association were hosts on December 12 to high school debaters from all over the State of Illinois for the third annual High School Debaters Workshop. The subject this year was the method of electing the President of the United States. Students heard an analysis of the problem, a demonstration debate by University of Illinois varsity debaters, and a discussion of debate techniques. They also participated in group discussions on the topic.

DEBATE CLINIC AT MISSOURI. Forensic Activities of the University of Missouri sponsored an all-day

clinic for high school debaters and their coaches November 21. W. Francis English, associate dean of the College of Arts and Science, presided over a panel discussion on methods of electing the President, at which Dean William L. Bradshaw of the School of Business and Public Administration, Irvin G. Wyllie of the Department of History, and Robert F. Karsch of the Department of Political Science spoke. Bower Aly analyzed the issues of the current high school topic. A demonstration debate was scheduled between the University of Missouri and the University of Kansas. Two rounds of practice debates completed the program. T. L. Fernandez, assistant director of forensics, was in charge.

EDWIN TURNER STUMP

The members of the Speech Association of America will be saddened to learn that E. Turner Stump, head of the School of Speech at Kent State University, Kent, Ohio, died suddenly of a heart attack on November 17, 1953, at his home in Kent.

Prof. Stump was born in Zanesville, Ohio, August 28, 1895, and completed his education through high school there. He attended Miami (Ohio) University, and Drew Theological Seminary in New Jersey. Later he attended Marshall College, Huntington, W. Va., where he received his A.B. degree in speech in 1926. During the summers of 1926 to 1930 inclusive he was a graduate student at the State University of Iowa and in 1930 was awarded the master's degree. Shortly after having graduated from Marshall and prior to receiving his master's degree, he returned to Marshall where he served as head of the department of speech and the director of the college theatre.

In 1930 Prof. Stump went to Kent State University as an assistant professor of English. That same year he organized the School of Speech and became its first head. At that time the School had an enrollment of less than 100. The School grew to its peak shortly after World War II, when there were 1,066 speech majors. Prof. Stump's primary objective was the construction of a speech building at Kent State, for which plans and drawings were prepared. Other improvements, however, never failed to get priority.

Because of Prof. Stump's interest in Shakespeare, hardly a year went by at Kent State when some Shakespearean play was not included among the year's productions which were presented to the public. In 1946 Prof. Stump with a troupe of Kent State student actors toured northeastern Ohio high schools with *Macbeth*.

He was an inspirational teacher and speaker. The students who studied under him, whether in public speaking, interpretation, or stagecraft, were stimulated to greater achievements by his sympathetic and dynamic teaching. His keen sense of humor and geniality were present in his classes, in his directing of plays, and in all his association with his students.

Prof. Stump was co-organizer, developer, and national president of the national dramatics honorary fraternity, Alpha Psi Omega. He was also instrumental in establishing Delta Tau Delta social fraternity on the Kent State campus. He was a minister in the Methodist and Congregational churches. For a time he served as minister to a West Virginian community, and later was supply pastor for many years to communities in the northeastern Ohio area.

The lyrics for the Kent State alma mater were written by Prof. Stump. He also authored the *Stagecraft Manual* (with Ray Holcomb), and *Effective Speech Note Book* (with Robert Oliver et al.). He was an avid fisherman. Besides being a member of the Speech Association of America for 22 years, he was a member of the Rotary, Masons, Kiwanis, Pi Kappa Delta, Tau Kappa Alpha, Delta Psi Omega, Delta Tau Delta, and Alpha Psi Omega.

On April 1, 1916, Prof. Stump married Stella M. Ridenour of Eaton, Ohio. They had two daughters, Viola Marie and Ruth Ann. His wife and two daughters survive.

THOMAS E. FINFGELD

Thomas E. Finfgeld, aged 28, instructor in speech and director of forensics at Washington University, St. Louis, was killed in an airplane crash near Urbana, Illinois, on December 8. He and two Washington University debaters, Arnold Goodman and Ronald Goldberg, had flown to Urbana in a plane piloted by Goodman, to take part in a parliamentary debate at the University of Illinois the day before. In preparing to return to St. Louis, they made a preliminary flight which ended in the crash. Dr. Finfgeld, a graduate of Eureka College, Bradley University, and the University of Illinois, joined the staff at Washington University this fall and was in the process of developing an active forensics program. He is survived by his wife and one son, Tommy, aged 5.

APPOINTMENTS

Adelphi College: Franklyn Elliott, instructor, Supervisor of Speech and Hearing Center; Marie Donnet, instructor in drama; Albert Ackel, instructor, part-time; Pauline Rees, graduate assistant, Speech Therapy Center.

Baldwin-Wallace College: Diana Root, director of dramatics and instructor in speech.

Bob Jones University: Robert Pratt, acting dean, School of Fine Arts.

Bradley University: Bernice Laws, instructor in speech; Frank Stred, graduate assistant in speech.

Carnegie Institute of Technology: Fay Moore (Mrs. Charles Warner Moore), instructor in costume.

University of California, Los Angles: Earl Cain, instructor in speech. In theatre: David Hayes, Oriel Willert, Donald Roe.

Colorado A. and M.: Randall C. Ruechelle, assistant professor of speech.

Cornell University: David G. Schaal, instructor in dramatic production; John T. Wilson, instructor in public address.

Iowa State College: Perry Patterson, director, Iowa State College Theatre.

State University College for Teachers at Buffalo: Donald W. Trueblood, instructor in speech.

Lehigh University: Thoburn V. Barker, instructor in speech and technical director of dramatics; Joseph H. Riggs, instructor in speech and coach of debate.

New York University: Harry G. Barnes.

Ohio Northern University: William Allman, instructor in theatre arts.

Miami University: Kenneth Bailey, assistant professor of speech; Bette Adams, instructor in speech; John A. Sargent, instructor in speech.

The Pennsylvania State University: Ordean Ness, assistant professor of speech; James Lennon, instructor in speech; William Lewis, instructor in speech; Edward Gilkey, instructor in speech; George Field, instructor in speech.

Randolph-Macon Woman's College: Harold V. Gould, instructor in English.

Rutgers University: Karl Moll, instructor in speech.

Stanford University: Robert Loper, instructor in interpretation; James Stitzell, instructor in public speaking; Leo Hartig, instructor in technical production and design; St. Clair Williams, acting instructor in costuming.

Technical and teaching assistants: (voice training and speech re-education) Ned Bowler; Robert Burkhalter, Joseph Chaiklin, Warren Dawson, Myron Goldman, Mary Lou Laubscher, Louis Pulliam, Daryle Waldron; (theatre) Sterling Huntley, Vincent Lordi, Hugo Melchione; (speech education) Ralph Murphy; (public speaking) Herbert Swan.

Summer session: Lionel Crocker, visiting professor in rhetoric and oratory; Cornelius C. Cunningham, visiting professor in oral interpretation.

University of Colorado: Weylene Edwards, instructor in speech; Charles W. Castillo, instructor in speech.

University of Denver: Warren J. Clark, instructor in audiology and director of the Adult Speech and Hearing Clinic.

University of Houston: George L. Arms, producer and director, KUTH; Lela E. Blout, acting chairman of drama department; Tom Boyd, technical director for drama department; George L. Collins, art director, KUTH; Stanley K. Hamilton, assistant professor of drama; Dean Johnston, TV continuity writer; John Meany, film director, KUTH; Paul Owen, producer and director, KUTH; Robert L. Scott, instructor in speech and director of debate; Lester Wolfson, assistant professor of speech and English.

University of Kansas: Charles Loyd Holt, instructor in speech and drama, assistant director of the University Theatre.

Kansas State College: Forest L. Whan, professor of speech; Norman Sanders, assistant professor of speech; Agnes McGrew and Joyce Ryan, instructors in speech.

University of Illinois: Wayne Brockriede, instructor in speech; Sidney Albert, James Clay, Mary Jane DeHaas, Carolyn Emons, George Falconer, Elizabeth Foster, Sally Gearhart, Anthony Holbrook, Robert Kully, George Kurtzrock, Mary Ann Randall, Richard Smith, Herman Stelzner, Willis Turner, graduate assistants in speech.

Marquette University: Robert Duffey, Leo Jones, James McCleary, instructors in speech; James McCarthy, instructor in speech, coach of debate.

University of Maryland: Campus staff—Thomas J. Aylward, instructor in public address and radio; Robert S. Cathcard, instructor in public address and discussion techniques; Dorothy D. Craven, supervising clinician of the University Speech Clinic. Overseas program—Stanley F. Paulson, Chester J. Webb.

University of Michigan: B. Iden Payne, summer session.

University of Pittsburgh: Kenneth Edgar, instructor in speech; Aubrey Epstein, assistant

professor of audiology; Lloyd Fuge, assistant director of men's debate; Michael J. McHale, assistant professor of speech; Lloyd Welden, Jr., instructor in speech and technical director of Pitt Players; Warren Dana, director of Television Workshop.

University of Utah: William Christensen, instructor in ballet.

Wayne University: Merrill T. Baker, assistant professor of speech.

University of Wichita: Roy F. Hudson, assistant professor of speech and director of forensics; Eugene C. Spangler, acting head of the Department of Speech and Dramatic Art; George A. Goodrich, assistant professor of speech; David G. Fleming, assistant professor of speech and technical director of the University Theatre.

Temple University: Henrietta Schotland, instructor in speech and speech therapist; Parke Burgess, instructor in speech and co-director of debate.

Vanderbilt University: Alex Reene, director of Vanderbilt University theatre.

Washington University: Thomas E. Finfgeld, instructor in speech, director of forensics.

West Virginia University: E. Ray Day, Joe E. Ford, Betty Ruth Phillips. Graduate assistants: R. Bruce Copeland, Virginia Pomroy, Betty Jo Fox, Jean R. Boudreaux.

PROMOTIONS

Adelphi College: Josephine Nichols, assistant professor.

Lehigh University: H. Barrett Davis, professor of speech.

Long Island University: Mary Helen Harden, assistant professor of speech; Elliot Seiden, assistant professor of speech.

Miami University: Stephen C. Hathaway, assistant professor of speech.

Ohio State University: Paul Carmack, associate professor of speech; Richard Mall, assistant professor of speech; Thomas Anderson, assistant professor of speech.

The Pennsylvania State University: Elton S. Carter, associate professor of speech; Harold O'Brien, assistant professor of speech.

Southern Illinois University: Cameron W. Garbutt, associate professor of speech; Lawrence Voss, assistant professor of speech.

University of California, Los Angeles: Martin Anderson, associate professor of speech.

University of Illinois: Clara Behringer, Kenneth Burns, Patricia McIlrath, and Ray Nadeau, assistant professors of speech; Genevieve Richardson, instructor in speech.

University of Kansas: John Newfield, professor of drama.

University of Pittsburgh: Leo G. Doerfler, professor of audiology.

PERSONAL NOTES

After thirty-two years of teaching, *Dana T. Burns* has retired as professor of speech and head of the speech department in Baldwin-Wallace College. . . . *Lois Sanders* resigned her position at Colorado A. and M. to accept a teaching assignment with the United States armed forces in Europe. . . . *Paul Kozelka* will have a sabbatical leave from Teachers College during the spring session of 1954. *Clarence Miller* will be in charge of the Drama Workshop during Professor Kozelka's leave. . . . *Joseph E. Wright*, director of Vanderbilt University Theatre, is on leave, studying in Northhampton, England, on a Ford Foundation grant. . . . *Gladys Yohe* of the University of Colorado is currently on leave, studying towards the doctorate at the State University of Iowa. . . . Friends of *Gilbert V. Hartke* and the Catholic University Department of Speech and Drama should see the eight-page mimeographed release outlining the history of the department and describing its work. . . . *George McCarty* of Indiana State Teachers College spoke at the general sessions of the several district meetings last fall of the Wyoming Education Association. He gave a principal address, "This Thing We Call Democracy," and also spoke to section meetings and to other groups, including the school men's dinner and speech section at Sheridan, the Lions and Kiwanis clubs at Casper, and the classroom teachers at Laramie. . . . *Harold Weiss* of Southern Methodist University has just returned from a year's stay in Bangkok, Thailand, where he was a Fulbright professor at Chulalongkorn University and the University of Moral and Political Science. . . . *J. B. McGrath* returned to his duties at Southern Methodist following a year's leave to study towards his doctorate at Columbia University.

Dr. and *Mrs. Norman Philbrick* of Stanford University are visiting theatres in Italy, France, and England. . . . *Dr. and Mrs. Leland Chapin* are visiting the British Isles, particularly Scotland, and the continent, particularly Spain. . . . *Virginia Opsvig* is teaching a new course in puppetry.

Barnard Hewitt was a speaker on a panel dealing with "The Theatre and International Co-operation" at the Conference of the U. S.

Commission for UNESCO at the University of Minnesota in September. He also spoke on "The Theatre in a Scientific Age" at the University of Michigan Summer Speech Conference in July.... *Karl R. Wallace* delivered the Michigan Conference keynote address on "The Field of Speech, 1953: An Overview."... *Wayland Maxfield Parrish* and *Marie Hochmuth* are editors of *American Speeches*, an anthology to be published in 1954 by Longmans, Green & Co.

Harold P. Zelko, professor of speech at the Pennsylvania State University, spoke recently before the Buffalo chapter of the National Association of Foremen on "Communications in Industry." This fall he returned to the Department of Speech after a year's leave of absence in Washington, D. C., where he served as director of training for the Bureau of Internal Revenue. In addition to Mr. Zelko's present duties on the campus, he is teaching a course in effective speaking for the Altoona Chapter of the American Institute of Banking. . . . *Clayton H. Schug*, associate professor of speech, was recently elected vice-president of the National Society of Delta Sigma Rho. He is a member of Delta Sigma Rho's committee on Reappraisal of Standards and Objectives and of the editorial board of *The Gavel*. He is chairman of the Committee on Professional Relations of the Eastern Forensic Association, and a member of the American Forensic Association's Committee on Criteria.

W. Hayes Yeager of Ohio State University is serving during the winter quarter as consultant on communications for the Air Force in Washington. *William E. Utterback* is acting chairman. . . . In July, the National Headquarters of the American Association for the United Nations announced the appointment of Professor Utterback as State Chairman of the Association for Ohio. . . . *Henry M. Moser* was in Europe for a month this summer attending conferences of the ICAO relative to military alphabets and an International Language for Aviation. . . . *Bert Emsley* has been appointed as an adviser by Ellemac, Inc., producing a "talking dictionary." . . . John O'Neill served as research associate at the Acoustics Laboratory, Naval Air Station, Pensacola, during the summer.

Bower Aly of the University of Missouri spoke October 31 at a regional conference of 2000 high school students at the University of Houston. In November he addressed the Lincoln University chapter of the American Association of University Professors.

C. M. Wise spoke at the luncheon for the speech section of the Oklahoma Education Association held at the Y.M.C.A. in Oklahoma City. His speech was entitled "Dialects from Oahu to Oklahoma.". . . After spending a year teaching at the Davidson School of Speech Correction in Atlanta, Georgia, *Lou Kennedy* returned in September to Baton Rouge, where she is teaching three severely linguistically retarded children.

Wallace Briggs is on leave from the University of Kentucky to work on his doctorate at Yale. . . . *Gifford Blyton* is back after a year's leave of absence spent in the Middle East. He went to Damascus to inaugurate and direct a program of teaching English as a foreign language to Syrian adults; he also taught special classes in the University of Syria and in Damascus College, and made extensive trips throughout the Holy Land.

Mildred Ann Ditty has been granted a leave of absence from the University of Pittsburgh to work towards the doctorate at the State University of Iowa. . . . *Buell Whitehill, Jr.* resigned as chairman of the department, to join the Rust Engineering Co. as director of personnel; *William S. Tacey* replaces him as acting chairman. . . . *M. Helen Reskovac* has resigned to accept a position as acting head of the department of speech, Seton Hall College.

E. R. Moulton, formerly of Carroll College in Western Reserve University, is the new chairman of the speech department at the University of Redlands. . . . *Egbert Ray Nichols*, now retired, recently returned from a year in Japan.

Paul E. Randall of Temple University was guest director at the Summer Theatre Guild, Indiana State Teachers College. . . . *Clemen M. Peck*, technical director of the University Theatre, was designer-technician for The Virginia City Players, Virginia City, Montana, this last summer. . . . *Arthur O. Ketels*, instructor in dramatic arts, was, during the last summer, enrolled in the NBC Television Institute at Chicago in pursuance of his doctoral program at Northwestern. . . . *Robert Haakenson* was elected Executive Secretary of the Pennsylvania Speech Association at the annual convention at Altoona.

Fred Chreist resumes his directorship of the speech clinic at the University of New Mexico after completing his study for the doctorate at Northwestern. . . . *Keith St. Onge*, acting director of the speech clinic, is now a permanent member of the staff. . . . *Robert E. Allen* recently resigned his position in the department.

Richard F. Clemo has been named the director of the summer session at Adelphi College. . . . *Elwood Murray*, director of the School of